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Casco Bay Weekly

Grammy Award-winner **Alison Krauss**
mows through the
bluegrass music field.



See story, page 15

FEB 24, 1994

LARGE LiFE



short stay



■ By Elizabeth Peavey

People from Portland who have Big Dreams know that sooner or later they have to face the issue of Out There.

Face it, Portland is big-fish-small-pond city. And the big cities Out There are swimming with newly arrived small town stars. Problem is, the world doesn't need any more stars. We have more books and songs and paintings and dances and symphonies and poems and buildings of great beauty than anyone can take in over a lifetime. If you want to make it, you need to distinguish yourself from the rabble.

The rules are simple; the process is not. You do your work, and you try to get your work noticed. And when one of us makes it, it's a pretty big deal.

And that's just what Manny Verzosa did. In his four short years Out There, he landed three deals with major record labels — first with Atlantic Records in 1989 with his band the Walkers (marking the first time a band rooted in Portland's alternative music scene had signed with a major label); the second was a development deal with Capitol Records; and the third, with Epic Records, was signed last November.

Things were looking pretty good Out There for Verzosa. The charismatic kid from Portland was getting noticed. An article in the *Austin American-Statesman* said of his most recent songs, "The material is so rapturously melodic and achingly romantic that it might seem corny if it weren't so luminously sincere."

Verzosa was making a triumphant return home to Portland from Los Angeles. He was touring with The Silos, who were working their way east and were slated to play at Portland's Granny Killam's. He was coming back to tell his friends and family where he had been, and he had plenty to tell — such as the news of the Epic deal, which he had kept under wraps even from those closest to him.

On Nov. 13, 1993, around 8 p.m., the van in which the musicians were traveling hit a patch of ice and flipped over on Interstate 80, just outside Rock Springs, Wyo. Verzosa died at the scene; the others sustained only minor injuries.

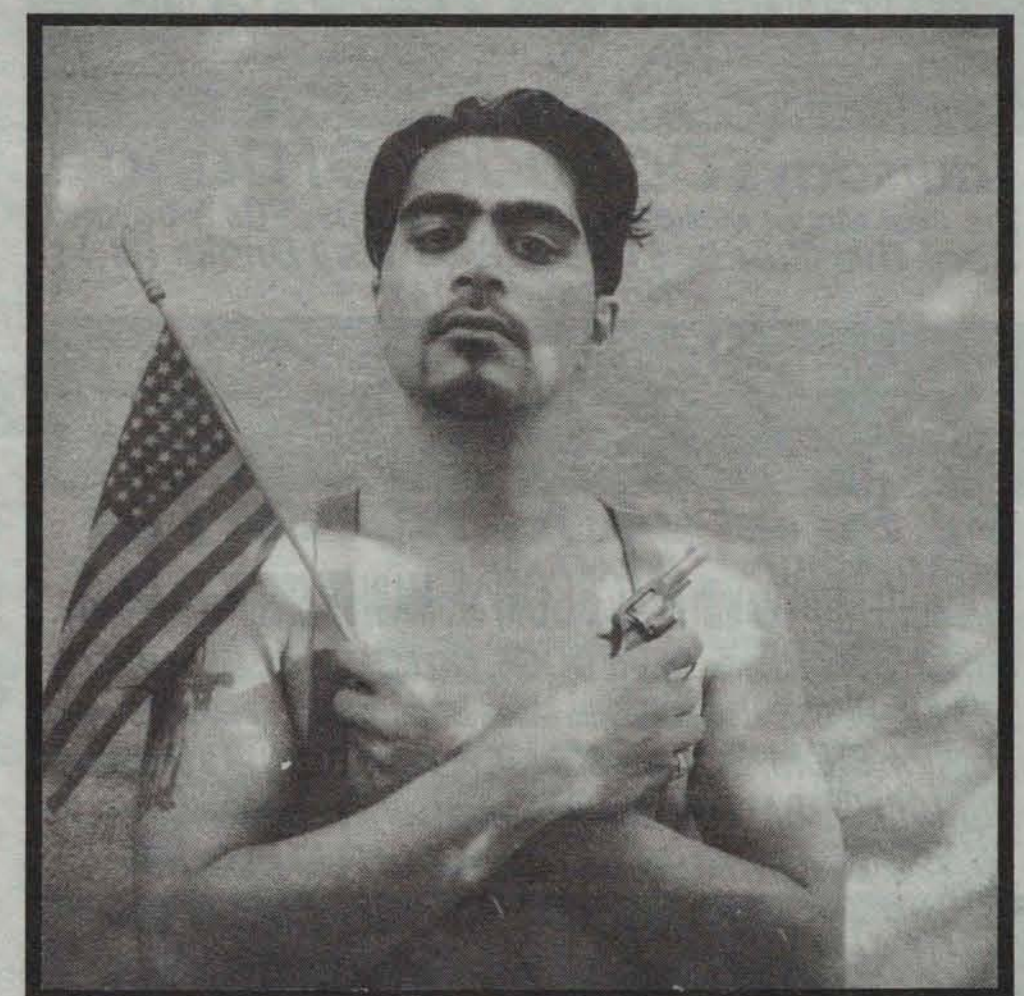
The Silos, after much agonizing, decided to continue on their tour for Manny. Musical tributes were held in clubs around the country — in Portland at Granny Killam's on Nov. 16; in Boston at the Causeway on Nov. 18; in Austin (a town Verzosa had visited only a few brief times) at Liberty Lunch on Dec. 9; and in L.A. at the Cole Rehearsal space on Nov. 21, and later at a club called the Alligator Lounge.

Musicians and fans in these cities gathered to sing Verzosa's songs, to remember their friend and to share their grief and console one another.

Verzosa had taken Out There by storm.

continued on page 8

The brief,
bright journey
of Portland musician
Manny Verzosa.



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A conversation with John Shaw



John Shaw: "I've held my hand out for change and people stare at it. I think my hand's clean — you know, by my standards."

John Shaw of Portland was working as a physical education instructor when he took up cleaning chimneys for extra money 15 years ago. His strength and agility made him a natural for the job. In 1985 John and his wife, Jane, created their own business, Chimney Sweeps of the Finest Kind. John is now caretaker to over 2,000 chimneys within a 35-mile radius of Portland. He suggests a chimney in frequent use needs a cleaning about once a year.

What's creosote?

It's a solid that comes from a liquid that is condensed from a gas. Sometimes you have a creosote that's like a thick, thick taffy. I always say if you sweep it 10 times, whatever's still there is going to stay there. Other chimneys may have a real flaky creosote and it's clean after two or three sweeps.

You must get pretty dirty.

Oh yeah, it's dirty work. I used to wear a top hat because it was a great explanation as to why I was so dirty. I'd have people ask me, "Are you wearing gloves?" And I wasn't. Inside my van are buckets of soot. You brake and they spill over and there's a cloud of soot in the van. It's dirty work, there's no getting around that.

Why did you stop wearing the hat?

Well, I've thought about wearing it again. I've gotten jobs that way. A guy sees the hat and says, "Hey, you're a chimney sweep?" And gives me his card. But, it kind of puts you in a spotlight. It draws gawks and stares. People ask, "What do you do?" I say, "I clean pools!"

Is there a lot of muscle work involved?

You have to slide stoves around that are 200 or 400 pounds. My ladder weighs 80 pounds and you have to be able to carry it around the house. I have a friend who's 6'3" and 220 pounds — he can't carry my ladder. You have to know how to balance it. You can't be afraid of heights and you can't be afraid to climb.

Do you like being high up?

Yeah, I really do. A lot of times I'll get on top of a chimney — like this morning the trees were incredible, all white and frosty. I'll get right on top of the chimney, and you know at 35 feet up — you pay for views like that.

By Amanda Onion; photo by Colin Malakie

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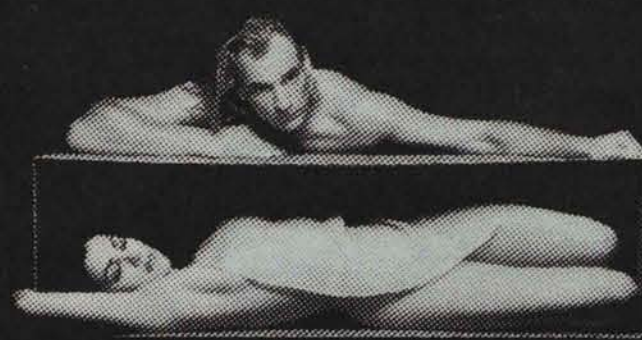
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A review of the top news stories affecting Greater Portland February 16 through 22.

Activists called for a pollution tax on paper mills and other factories that legally dump tons of toxic chemicals into Maine rivers. On Feb. 21, Clean Water Action, a nonprofit research group based in Washington, D.C., reported that 303,883 pounds of ammonia, 179,000 pounds of methanol, 124,000 pounds of glycol ethers, 35,251 pounds of chloroform and 33,343 pounds of chlorine were legally flushed into Maine's rivers in 1991. The companies that dumped the chemicals were mostly paper mills licensed to do so by the state. Clean Water Action said such dumping should be taxed, "to provide strong incentives to reduce toxic waste," and generate funds for local water cleanup projects.

Clean Water Action favors the "polluter pays" federal bill that U.S. Rep. Tom Andrews endorsed earlier this month. The bill aims to tax industries for every pound of toxic chemical they release into rivers, lakes and coastal waters. Revenues from the tax would help pay the \$1 billion cost of building water treatment plants in places like Vinalhaven Island in Penobscot Bay. The island, which has only 1,000 residents, needs a new water treatment plant, which could cost \$6 million to build.

Maine People's Alliance, Maine Sierra Club, Maine League of Women Voters, The Island Institute and Physicians for Social Responsibility all endorsed Clean Water Action's report at a Feb. 21 news conference in Portland.

A juice box ban was upheld by Maine's Supreme Court, but may be soon struck down by the Legislature. In their Feb. 17 ruling, the court rejected the claim by manufacturers that Maine's five-year-old ban on packaging made of layers of paper, plastic and foil violated the state and federal constitutions. The court said Maine's ban is a fair way to limit packaging that is not easily recycled and impossible to reuse.

The judgment came in the wake of a vote by the Legislature's Energy and Natural Resources Committee to end the ban. "That vote came after significant, long-term heavy lobbying funded by the packaging industry," said Evelyn deFrees of the Natural Resources Council of Maine. "The lobbyists really pressured the committee hard for four years."

The Legislature is expected to decide the issue in March.

USM made up a \$650,000 shortfall in its budget after reducing the funding of all departments by 10 percent. "The cuts came very late in the year, when it hurts the most to cut," said Bob Caswell, a university spokesman. University president Rich Pattenau said the shortfall was caused in large part by falling enrollment, which is down 548 students from last spring, when 9,411 part-time, undergraduate and graduate students were registered at the school. Pattenau said he'll discuss USM's budget problems with students, faculty and staff before outlining a long-term budget on April 20.

Even though Pattenau blamed low enrollment for USM's budget woes in Portland, he said he agreed with University System Chancellor Mike Orenduff's claim that the "system doesn't need more university students." Orenduff told the Legislature on Feb. 18 that the university must be guided by a "preference for quality over quantity" in a time of "scarce resources."

A big concert promoter will build a big amphitheater at Pease International Tradeport in Portsmouth, N.H. Willey Creek Co., in which Massachusetts-based promoter Don Law is a principal investor, reached a tentative agreement with Pease Development Authority on Feb. 18. Willey Creek Co. will build Great Woods at Great Bay, a 27,500-seat outdoor amphitheater and parking lot on 100 acres of the former Air Force base. The project is expected to take two years to complete and cost at least \$10 million. Law's venue could rob Old Orchard Beach's ballpark of concert revenues, because it will compete for outdoor shows. But Steve Crane, general manager of the Cumberland County Civic Center, said Portland's 6,000-seat venue won't be hurt. "We don't get many summer concerts," Crane said. "Rock acts that play [at the new stadium] aren't the acts we're competing for."

Maine's environmental chief bailed from his job in Gov. John McKernan's administration. Commissioner Dean Marriott announced on Feb. 16 that he'll leave Maine's Department of Environmental Protection to direct environmental services for the city of Portland, Ore., beginning March 4.

Marriott was one of three McKernan chieftains who announced they were jumping ship last week. Labor Commissioner Chip Morrison said he'll step down in April to take a job with a pension-management firm. Press Secretary Cory Tilley is heading to Florida to work for former President George Bush's son, who's running for governor in the Sunshine State.

Portland's daily is suing the city to make discussions about City Manager Bob Ganley's pay raise and job evaluation public. Guy Gannett Communications, which owns the *Portland Press Herald*, filed a complaint against the city in Cumberland County Superior Court Feb. 18.

The paper's lawyer, Jonathan Piper, argued that the city can only hold secret meetings about employees if the meetings would be "defamatory or invasive" of the employee's privacy. City attorney Gary Wood countered that Maine law allows the city to keep performance evaluations confidential.

The suit caused the City Council to postpone a Feb. 23 meeting that would have dealt with Ganley's salary and evaluation behind closed doors. It's expected that a judge will make a decision on the suit by late March.

Meanwhile, pressure from the *Press Herald* has prompted the city to open up previously secret meetings of the City Council's Appointments Committee.

A tanker unloaded 28 million gallons of oil before it sustained damage in Portland harbor. Crew members of the French-flagged tanker *Colby* discovered internal damage to the ship as it was taking on ballast water near Peaks Island. The Coast Guard concluded on Feb. 17 that no pollution resulted from the damage. But an oil containment boom was deployed around the vessel as a precaution, according to Lt. Steve Wischmann.

A Coast Guard inspection of the ship confirmed that all damage was limited to a cargo tank that was being filled with water and to adjacent ballast tanks. Problems were alleviated when water was moved from the damaged tanks to other tanks. "No oil left the vessel and the hull was never fractured," Wischmann explained. "It was all happening internally."

The *Colby* departed Portland harbor Feb. 16 for a European repair shipyard.

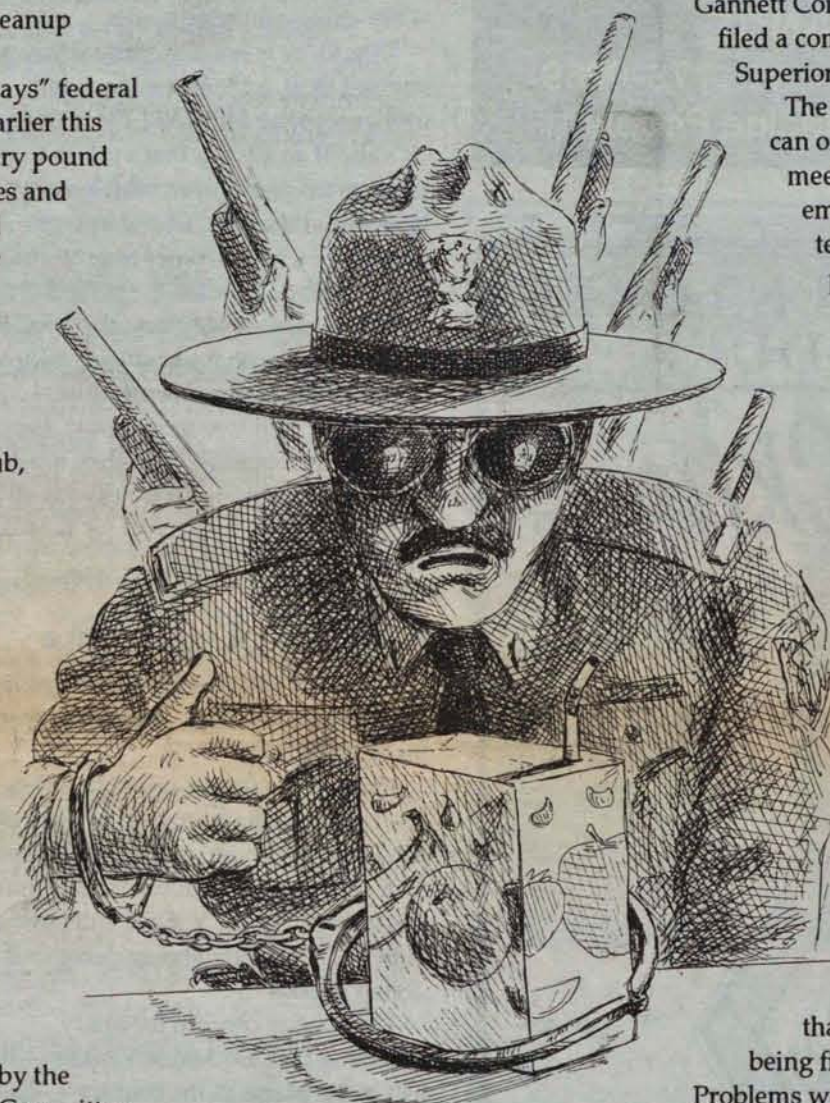
U.S. Sen. Bill Cohen wants to tackle juvenile crime. At a Portland news conference on Feb. 15, Cohen announced that he aims to examine how the federal government can help state and local authorities deal with the rising tide of juvenile crime in Maine.

Cohen plans to hold a hearing of the Senate Subcommittee on Juvenile Justice this spring in Maine so he can hear from local experts. "We want to know what kinds of enforcement and corrections programs work well, what kinds of prevention programs have been effective and the best way to spend our scarce federal dollars," Cohen said.

Portland police Det. Judy Ridge, who works with habitual juvenile offenders, has a few advance suggestions for Cohen. "If he wants to hear about bureaucracy, he should talk to bureaucrats. But if he wants to know what's going on, what's working and what's not working, he should talk to the front-line people who are actually doing the work," Ridge said.

weird news Japan's nuclear agency has produced a promotional videotape to allay public fears about its plan to import 30 tons of plutonium as fuel for power plants, claiming that the highly radioactive substance is safe enough to drink. The Power Reactor and Nuclear Fuel Development Corp.'s video, which is aimed at schoolage children, features an animated character named Mr. Pluto, who contends that plutonium's dangers have been exaggerated. In one scene, Mr. Pluto shakes the hand of a youngster who is drinking a mug of plutonium-laced soda while the narration says that if plutonium were ingested, most of it would pass through the body without harm. Critics of the agency noted that plutonium is actually toxic to humans because it is absorbed by bone marrow. Inhaling .0001 of a gram can induce lung cancer.

Reported by Bob Young, Stephanie Fitch and Roland Sweet; illustrated by John Bowdren.



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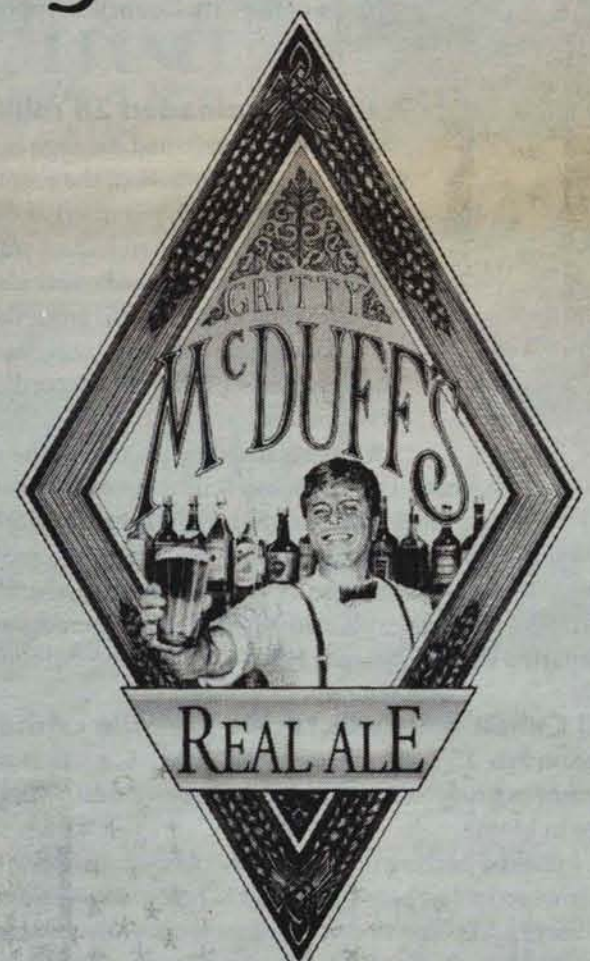
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Nuke "watchdogs" exposed

Mainers might want to give Tonya and Nancy a rest Sunday afternoon and tune into CNN. It could be important to their health.

At 2:30, a yearlong, Olympian investigation of the nuclear power industry by CNN hits the airwaves. And the program reveals that the Nuclear Regulatory Commission (NRC) is more of a lap dog for the industry than the watchdog it's supposed to be.

According to reporter Jennifer Skiff, the NRC has failed to investigate 90 percent of the complaints it's received from industry whistleblowers; the agency has not demanded that nuclear plants replace faulty instruments

responsible for detecting potential accidents; and it has not fined plants—including Maine Yankee and Seabrook—for using counterfeit parts.

"The story is not anti-nuclear power," stressed Skiff, a Maine resident and former reporter for WABI-TV in Bangor. "It's about an agency that's set up to regulate nuclear power, which many have found does not follow its own guidelines when it comes to protecting public safety."

"Since we shot the story, the NRC has admitted it does have problems addressing whistleblower concerns," she continued. "But two months ago, they said just the opposite. And they must take those allegations seriously for all of us to have a safe future and for the sake of the industry's future."

A pattern of negligence

Although Skiff's story is national in focus, it contains some unsettling news for Mainers.

First, NRC officials reveal that they aim to extend the operating licenses of American nuclear plants 20 years beyond their scheduled shutdown dates. Under this scheme, Maine Yankee will operate until 2028, instead of being decommissioned in 2008.

That causes concern for safety advocates because Maine Yankee—like half of the plants in the country—has used counterfeit substandard parts. According to a 1990 report by the federal General Accounting Office (GAO), Maine Yankee installed defective fasteners (which connect pipes and other equipment) and is suspected of purchasing defective fuses.

The parts were stamped as being tested when they weren't, Skiff explained, and across the country 8 percent of those defective parts were installed in areas of the plant designed to prevent or mitigate a nuclear accident.

But the NRC hasn't pushed plants to remove the defective parts, according to Skiff. "The NRC has never fined any plants for operating with substandard parts, and it's a pretty safe bet that plants are still operating with the parts because they haven't been fined," she said.

(Maine Yankee identified and replaced the parts, according to company spokeswoman Leann Diehl. But Diehl couldn't recall if the company acted voluntarily or was compelled by the NRC to remove the parts.)

News about bogus parts and 20-year license extensions wouldn't be so troubling, said Bill Linnell of the Committee for a Safe Energy Future, if the NRC was vigorously protecting public safety. But Skiff's story shows otherwise.

For instance, Skiff interviewed a

nuclear engineer who found a flawed instrument at one plant, which could allow a heavy radiation release into the environment if an accident were to occur. The same instrument was found in plants throughout the country. Last year the NRC issued a warning to plant operators to fix this instrument. But as of today, 17 reactors have not yet been fixed.

She also reported that the NRC's inspector general found that more than 500 nuclear plant employees complained to the NRC, saying they were being harassed for voicing safety concerns. But nine out of 10 of those complaints were never investigated by the NRC.

Inspector General David Williams told Skiff that the NRC has exhibited a pattern of negligence and could be putting people at risk by failing to address safety issues quickly and thoroughly.

Whistleblowers under fire

Skiff was able to make the highly technical subject of regulating nuclear power easy to follow by focusing on people who have battled the agency, such as Massachusetts nursing home owner Steve Comley.

Eight years ago, Comley launched his crusade when he set up a nonprofit organization to spread information about public safety and the NRC. Because he was a strait-laced Republican, Comley gained the confidence of whistleblowers and became a conduit for their complaints.

Eventually, the NRC sought tapes that Comley allegedly possessed of his conversations with whistleblowers. The agency subpoenaed the tapes, and Comley refused to confirm or deny their existence. A federal court fined him \$320,000 for contempt and threatened to jail him. But Comley still hasn't surrendered the tapes, saying it would compromise his integrity and plug his pipeline to whistleblowers.

Arnie Gunderson worked 12 years at Nuclear Energy Services, rising to the post of vice president before he was dismissed for raising questions about safety hazards. According to Inspector General Williams, the NRC mishandled safety allegations made by Gunderson.

Paul Blanch was named "Engineer of the Year" in 1993 by a trade magazine. But after raising concerns about faulty equipment that monitored reactor cores, Blanch resigned from his \$78,000 a year job. The NRC later determined he was harassed for coming forward with safety problems.

Ann Harris said her life was threatened three times for doing her job, which was to identify safety problems at a Tennessee nuclear plant. The federal Department of Labor investigated her claims and found them to be believable. The department also concluded, "There is no doubt that Ann P. Harris has been discriminated against by [her employer] for expressing her safety concerns."

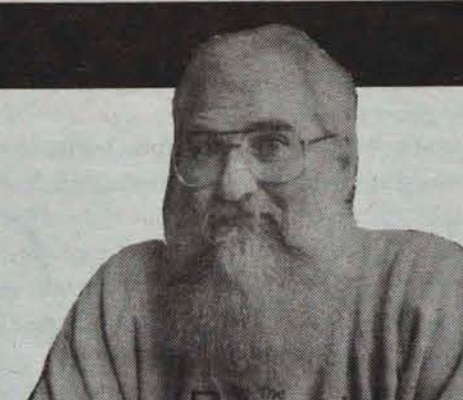
Her employer, the Tennessee Valley Authority (TVA), learned about Harris' concerns because the NRC turned over her name and one of her allegations to the TVA.

"Anyone who lives within two hours of Maine Yankee should watch this story," Skiff concluded. "If you see the way the NRC is treating people who come to them with safety allegations, this announcement [about extending plant licenses] should raise a lot of questions about the future of nuclear power."

Bob Young

politics & other mistakes

By Al Diamond



Tumbling dice

"I don't think that just because we are in some tough times now we want to start rolling the electronic dice, if you will. I don't think we should resort to gambling to bail us out."

—Gov. John McKernan on his opposition to video gambling, Bangor Daily News, Mar. 18, 1991

"He is not sold on the idea that this is something we should be getting into. That's why he's playing hardball."

—McKernan press secretary Willis Lyford, explaining why the governor threatened to veto the entire state budget if it contained revenues from video gambling, Maine Sunday Telegram, June 23, 1991

"The more I heard about [video gambling] the more it became clear to me that no matter how tough the economic times I don't think we should go down the road. It's a slippery slope for the state to go down."

—McKernan, Maine Sunday Telegram, Oct. 27, 1991

"Lukewarm."

—Lyford on McKernan's reaction to the Passamaquoddy Indians' proposal to build a casino in Calais, The Associated Press, Dec. 12, 1992

"I certainly wouldn't be supporting it."

—McKernan on the casino proposal, Bangor Daily News, Feb. 17, 1993

"The potential for well-paying jobs gets the governor's attention. The door is open..."

—McKernan legal counsel John Devine on the governor's call for the Calais casino to be part of a "family-oriented destination resort," Maine Sunday Telegram, Dec. 19, 1993

"I can't see the governor going along with this."

—unidentified McKernan aide on proposal for a second casino at former Loring Air Force Base in Limestone, Bangor Daily News, Feb. 2, 1994

"I'm not necessarily for it and I'm not adamantly opposed to it if the people who are charged with

redeveloping Loring think it makes sense."

—McKernan, Bangor Daily News, Feb. 5, 1994

"He's not really for casino gambling, but that area [Calais] is so economically depressed that if there is a chance to create a few thousand well-paying jobs, he's willing to consider it. If everybody in Arrostook County got behind this, he wouldn't stand in the way."

—McKernan spokesman Cory Tilley, Boston Globe, Feb. 13, 1994

I shot the sheriff

Cumberland County Sheriff Wes Ridlon faces a challenge from within his own department in the Democratic primary in June.

Sergeant Chris Muse, the department's training officer, says he'll run because "it's time to stop hiring policemen to run our jails."

Say what? Muse has spent 17 years working at the jail but claims he's "a corrections officer," not a cop. He wants to turn the primary into a referendum on the sheriff's budget, particularly plans to build a million-dollar law enforcement office building near the new county jail.

Ridlon says having someone who works for him running against him is "awkward to some degree. It becomes a bit more intense."

Vidiot

"We need to find ways to reduce the amount of television our children watch. Children spend too much time in front of the television, viewing life rather than living it. TV is robbing them of the most precious commodity: time. The TV generation is less involved, less motivated and less active."

That quote is from a recent press release by independent gubernatorial candidate Angus King, who used to spend his Thursday evenings rotting the minds of little tykes as host of Maine Public Television's "MaineWatch" program.

King admits there's no legal way to limit the tube time kids put in, but "as a candidate for Governor, I can at least talk about it."

On television?

February's frequent follies father fabulous faux pas. Forward fiends' feces for fondling to this column, care of Casco Bay Weekly, 551A Congress St., Portland, ME 04101. Fights festering? Find friends. Fone 775-6601.

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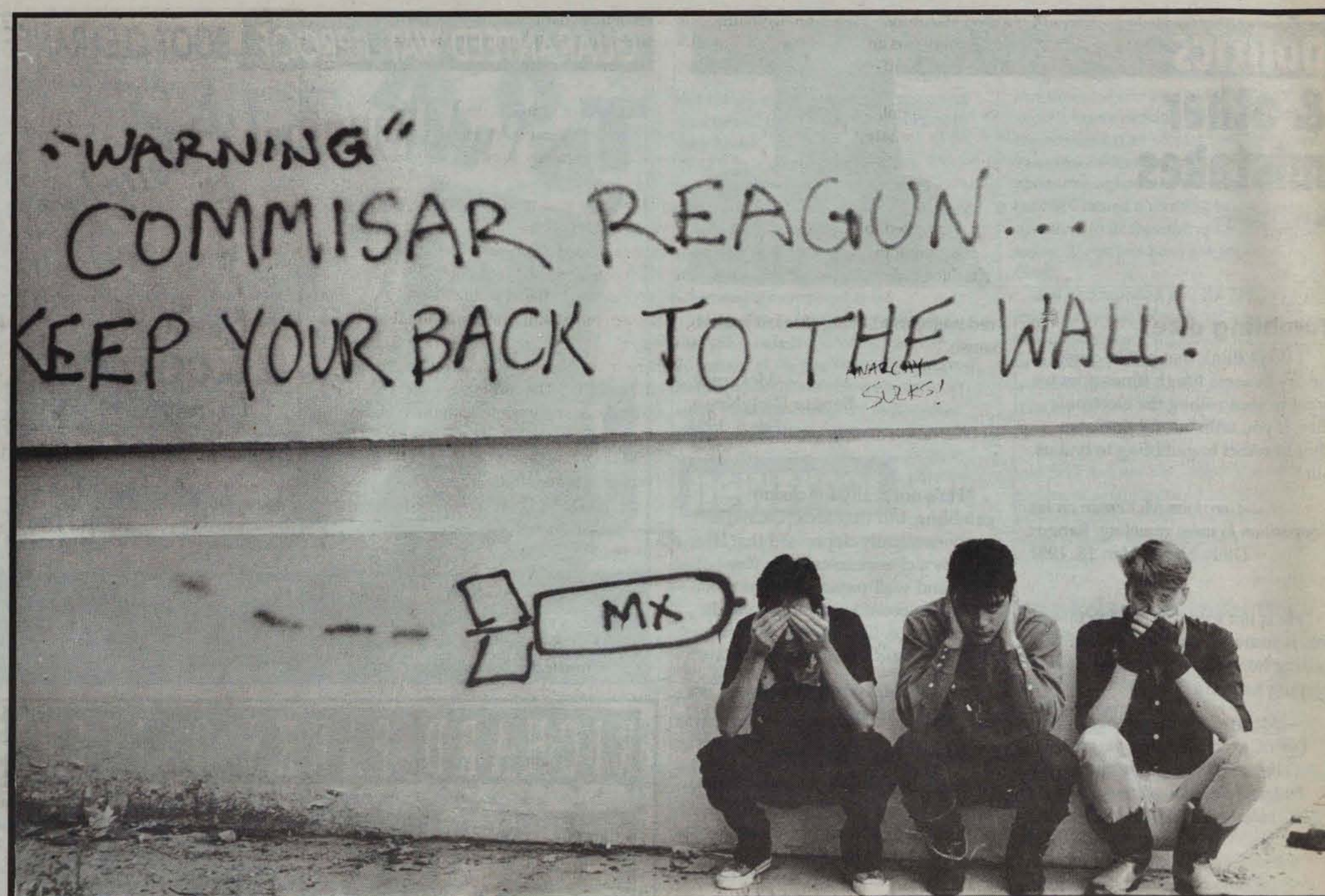
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Manny Verzosa, center, poses with The Turquoise Brothers during his early in-your-face music days.

LARGE LiFE short stay

continued from front cover

photos courtesy of
Andy Verzosa

It was a long journey that put Verzosa on that Wyoming highway, along a route that had touched many lives.

Born in Portland in 1963, Manny was raised in a military family — his father, a native Filipino, served in the Coast Guard. There were brief stints in Hawaii and Cape Cod, but he spent the bulk of his formative years in the Portland area. Manny's brother Andy recalls that Manny was no child prodigy, but, "We sang a lot... in the car, at the kitchen table, in the rec room. My father played the guitar, and we sang."

But the family also had its problems. Because of their father's career, they moved frequently. And as children of an interracial marriage, their ethnicity was often questioned. "Not white, but not exactly not," says Andy. He recalls being taunted as "Chink" on the playground.

In 1976 their father's sudden death delivered a hard blow. The family consequently split up for a time, and the four brothers suffered from being apart. But there was also a good deal of sustaining love. Manny was beginning to address issues of his youth in his journals and lyrics in recent months, according to Andy — issues that will remain unresolved in unwritten songs.

Verzosa graduated from Deering High School in 1981, attended the University of Maine at Orono for a year and the Portland School of Art for a semester before he became part of the Portland scene. Boston musician Robert Fisher (who had recently collaborated with Manny) recalls first meeting him in the early '80s. "I was doing a gig at Kayo's, and after the show this kid comes up to me at the bar and says he wants to do a synthesizer duo with me... Of course he was underage, of course he snuck in. That was Manny." This exemplified Verzosa's fearlessness, the fearlessness that would allow him to take the impossible chances — in performance and in life — that led to his success.

If you were hanging out in the 1980s in Portland — plugged into the original/alternative music scene or not — you would have been hard-pressed not to notice Manny Verzosa. Portlanders followed his progress through various bands; others remembered him as the good-looking, charismatic kid pulling beers behind the bar at Three Dollar Dewey's.

To some, the '80s were a sort of Golden Age for original music in Portland, with the bulk of the action at The Tree Café and Geno's. And in this atmosphere Verzosa teamed up with local musician Don Crosby, with whom he worked at Dewey's. The two developed a friendship, started writing

songs together and soon The Turquoise Brothers (or "The Turqs") were born. "Dewey's was a good place to get a career going at that time," recalls Pip Walter, guitarist from The Turqs. "It was the focal point of 'the scene' in Portland in the '80s, the place everybody passed through. Plus, Donny and Manny were always talking themselves up at the bar."

Longtime friend Jennifer Lund of Portland remembers those early days of The Turqs. "They were awful!" says Lund. "But the next time I saw Manny perform was a couple years later, when he was with the Walkers — and he just blew me away."

That two-year transition from awful to awesome didn't come without work. From the beginning, Verzosa dedicated himself to becoming a musician. He shaped his new-found musical self through unending work and relentless practice. Friends remember the unfocused energy, the raw talent that would later become refined. Portland drummer Mike Dank, who also played with The Turqs, recalls, "The exciting thing about playing with Manny was that he wasn't afraid of anything. He was a wild man, he was a consummate showman... it's not to say that sometimes it didn't get in the way, but you never knew what to expect... it was always exciting."

The band split up after a couple of years following "The Clash of the Titan Egos," as Walter puts it. When The Turqs split, Verzosa leapt into the churning player pool of a small town music scene and began working on various projects at once — a pattern he would follow through the remainder of his creative life. If there was one thing constant about this young musician, it was his ability to be all over the place at once, jamming and collaborating with anyone and everyone as much as he could.

Around that time, he met up with a local guitarist named Patrick Newbery and formed Pulltoy, a band that lasted about a year. He later played with local singer/songwriter Darien Brahms and her band Holy Bones. But most important, he was learning.

"He was a real student, more than most musicians," says Jennifer Rockwell, another of Verzosa's longtime friends. Verzosa's acquaintances make this point repeatedly — they remember his dogged drive to improve himself as an artist. "He was a walking, living, breathing work-in-progress," recalls Fisher. "He was always educating himself... he was nonstop." Whether it was taking up a new instrument — something he did quite frequently — or just being out, meeting other players, collaborating, Verzosa never cooled his

heels waiting for his life to happen, but pursued his future, seizing every day and every opportunity. "Every day was an adventure with Manny," recalls Brahms. "We'd just go out and suck up a day, lose track of time, love it."

His drive to learn locked in. "When he was with Capitol, they didn't know him," says Lindsay Moffard, his roommate in L.A. "They thought he needed to work with other songwriters. He did not feel the same way... In fact, he devoted anywhere from five to 10 hours per day on his songwriting to prove them wrong. He also was committed to learning the guitar, and he played out in L.A. every night to practice. One of his biggest honors was that The Silos had asked him to play lead guitar with them."

In the spring of '88, Verzosa ran into Newbery again at a party, and they started collaborating. "I was ready to quit music after Pulltoy," says Newbery. "The music business, for the most part, is you rehearse, you play in clubs, people come or they don't come and you keep hoping to play before as many people as you can."

"In the meantime, the years go by. It's hard to keep up the enthusiasm — but Manny convinced me to stick it out long enough to put down some tracks, if for no other than a historical reason, to record that period of our lives."

This was the beginning of the Walkers, and this was the beginning of Verzosa's fast track out of town. In the summer of 1988 he was still playing with the Holy Bones while getting things going with Newbery. The big turn for the Walkers occurred in October 1988, when they opened for the Boston-based band Treat Her Right at The Tree. There they met Tom Dube, Treat Her Right's road manager. Impressed by Manny and Newbery's sound, he encouraged them to come to Boston to make a demo.

When they headed out of town on I-95 in Manny's 1976 Dodge Dart on a December morning, it was as though they were heading down a great runway, launching their career. Verzosa told a newspaper reporter at the time, "We didn't have any idea everything was about to get so serious."

Big deals

Newbery and Verzosa's arrival in Boston led to a whirlwind of activity. Dube not only produced a demo at Q Division, an independent recording studio, but also joined the band. They started showcasing in New York and Boston, playing at venues like the Rat and CBGB. "It was difficult not to get caught up in the excitement," says Newbery. "When we started, we had no expectations or preconceptions — all we cared about was the songs." Newbery recalls Verzosa had charmed the owner of CBGB, who was so determined to see the Walkers signed that he told them he'd keep having them back until they were under contract.

His knack for charming others set Verzosa apart from so many of his peers. Walter recalls that "we opened for Los Lobos in Bar Harbor a couple times, which was a direct result of Manny's schmoozing talent. He was able to insinuate himself into situations, like getting through to Michael Stipe. I don't know how he did it, it was just Manny and his disarming charm. Aside from his musical talent, which was real, I'm sure that's how he got as far as he did."

It took a relatively short time for things to start shaking for the band. With a \$250,000 advance, the Walkers signed with Atlantic Records in August 1989.

It was in Boston that Verzosa decided to get serious about life. He knew things were big now, and that he couldn't rely

on his charm alone. Part of that charm was his reckless abandon. But after a particularly foolish stunt (he hurled himself over a car), according to Andy, Manny chose to give up drinking and drugs. "He knew how fragile this dream was," Andy says, "and if he wasn't careful, this big thing could be gone." Other friends remember he was as proud of his ability to get clean as he was of any of his musical accomplishments.

The Walkers started recording immediately after signing; their debut album was slated for release in February of 1990. In the meantime, Atlantic released a five-song EP in October "to give the Walkers alternative [music] credibility with the college stations," says Newbery. "Then it would look like we had landed a big deal when our album came out." But that album was never released.

"The whole thing," recounts Newbery, "had turned around in a matter of six to nine months." The corporate powers felt the sound didn't translate onto tape, even though the Walkers had been named best new band in the 1990 Boston Music Awards and Verzosa had been cited as best male vocalist. Also, there had been problems in the studio. Producer Kevin Killan (who had worked with U2 on "War" and Elvis Costello on "Spike") "treated the band as though they were hired musicians," says Newbery.

But they continued to plug away. Verzosa and Newbery spent the summer of 1990 recording in upstate New York and finished some work in L.A., but their future was unraveling. Their connection at Atlantic had departed, and the company had dissolved the alternative music division. Their development money was gone. Musical and personal problems arose. The band was falling apart.

"At that time, Josh Deutch at Capitol Records made it known that he was interested in signing the Walkers to a development deal, "to give us some time to work on our songs," says Newbery.

The Walkers were definitely on the fast track, but they were learning that a record contract doesn't automatically mean success. The music industry is just that — an industry that is interested in product. When you sign with a label, you very often sign away control, both in the artistic and the business sense.

"And then one day Manny told us that he didn't want to be with the Walkers anymore," says Newbery. It soon became clear that Capitol only wanted Manny Verzosa.

"We were so caught up," says Newbery, who is now a freelance graphic artist in Boston. "Everything happened so fast — and then we were devastated. After the Atlantic deal fell through, it wasn't like we could pick up and start over again."

Onward and upward

While Verzosa was frustrated and disappointed that the Walkers didn't become what he had hoped, "Manny never looked back... never betrayed the hurt and frustration he must've felt," says Walter Salas-Homara of The Silos. "He just walked across the street, secured the Capitol development deal and continued with his education."

He moved to L.A. in late 1990 and quickly became a fixture around the L.A. club scene. As in Portland and Boston, Verzosa constantly traveled and collaborated and jammed with anyone he could — playing with musicians ranging from his idol Van Morrison to members of The Red Hot Chili Peppers to Guns 'N' Roses to actor Harry Dean Stanton — not to mention a long list of established L.A. musicians.

The two-plus years he spent working for Capitol was the equivalent of Verzosa's musical graduate school. The purpose was to get him to meet and work with other songwriters. They gave him a little money, but this period is what Andy refers to as "the rice and bean days," when his brother was perpetually broke, living on \$10 a day (Verzosa's roommate Moffard recalls it as \$5). Verzosa's family even had to scrape money together to fly him home for a great aunt's funeral.



"He touched a lot of people's lives." (Jennifer Rockwell)

Verzosa's purpose was clear. He was interested in making music his way, keeping his artistic integrity — no small feat in the major label music industry.



"You'd have to be blind, deaf and dumb not to see him as a star." (Walter Salas-Homara, The Silos)

continued on next page

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Boon time in Bean Town: the Walkers on the rise.

Large Life short stay

continued from previous page

A quick trip to Austin with Salas-Homara turned into an extended stay for Verzosa, who took up with the music community and stayed behind to collaborate. "I later spoke with one of my friends there," says Salas-Homara, "and he said he had never seen his city fall so in love with one person in so short a period of time."

Verzosa's purpose was clear. He was interested in making music his way, keeping his artistic integrity — no small feat in the major label music industry. The Capitol thing lasted for a couple of years, but he was getting lost in the shuffle, nothing was happening. The truth was, what Capitol wanted was a "pretty boy, ethnic Michael Bolton," says Moffard. They wanted him to write happy hits, not the material he was working on — which involved his struggle to resolve his past and become a better person. He knew it was time to move on.

That's when Lee Dannay at Epic Records tracked him down. "I had been a silent fan for about four years," she recalls. "I ran into him at the South-by-Southwest [music festival] in Austin — two days later I was on a plane to L.A. We met for coffee and then, because we had nowhere else to hear his tapes, we spent the rest of the day driving around in my rental car listening to his music and talking. I knew right then I wanted to sign him. It was just a matter of clearing all the channels. Like getting out of the Capitol thing."

Not surprisingly, Capitol took more interest when another record company came sniffing around, and the Game of

Music began. A bidding war ensued, and in the end Verzosa won. He signed a solo deal with Epic, and more importantly, he was given creative control. He would be able to determine who would produce his work — something almost entirely unheard of in the big leagues. And he got his money — starting with an initial advance of \$50,000.

Manny Verzosa was happier than he had ever been in his life. It wasn't just the signing or the deal or the money. He was content about the way his life and his work were progressing. As Darien Brahms says, "I think there's a big misconception about the music business — that one morning you wake up and you're famous, that you've 'made it.' But it doesn't work that way. [The process] is a series of 'its.' You just keep going forward and forward, and the successes are relative to each other. And that's what keeps me from being paralyzed by the tragedy of Manny's death. Maybe he was on the verge of being huge, but we'll never know. He died young, and now we're left to think about his life and how we want to proceed. He really is a martyr in some ways. I don't think he was perfect, but his death has affected a lot of people, not only musicians."

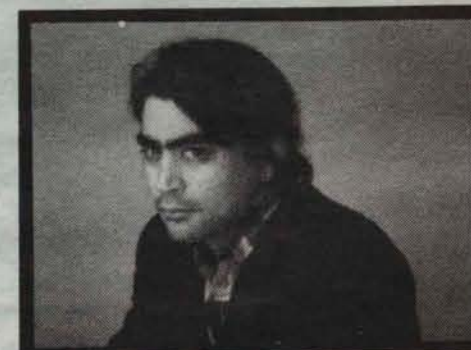
And he was heading home; The Silos tour was not only an opportunity for him to work on his guitar playing, to get some exposure and to play music he loved with a band he loved, but it was the chance to come home a hero. He had gone Out There, he had played by his own rules. And he had won.

On the morning of Nov. 13, 1993, Manny Verzosa and his friends had fresh trout and eggs for breakfast at the Fish Creek Inn, just outside Jackson, Wyo. Later, as they were heading for the highway, they spotted a gravel road with a sign posted: "Hot springs, 10 miles." Though they had places to go, they would take that road. Because Out There is big, but never too big for life's detours. The journey's too short.

Elizabeth Peavey is Arts Editor at Casco Bay Weekly.



"He's still here in certain ways — he's not going to go so quietly."



The song REMAINS

Andy Verzosa, without whose help this article would not have been possible, has undertaken the arduous task of trying to pull together and preserve his brother's body of work.

He has amassed 140 tapes containing Manny's music. Once he has completed the retrieval process, he will assemble and catalogue the songs. The next step — the costly one — is archiving and restoring the tapes. Andy, to date, is not clear where the money will come from to purchase the materials and the studio time, but is determined to see the process through. The final step will be to copyright the material and ensure his brother will be credited for the works he left behind.

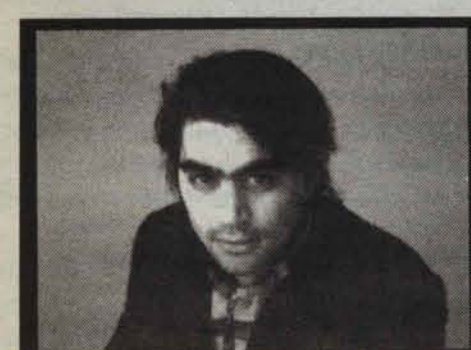
The songs are lovely and touching. They have a rough edge, and one can detect musical influences — here The Beatles and Van Morrison, there a "Hunky Dory"-era David Bowie and there again Prince. Verzosa's voice is evocative, plaintive, sometimes almost fragile. The songs are youthful in both sentiment and sound.

Despite his travels, Portland retained a huge hold on Verzosa. There's no better indication than in his song "Henry's Chin" ("Henry" referring to Henry Longfellow), which begins with the lines, "Last night I closed my eyes/To find a memory there..." and ends with "Someday when I return/We'll spend an afternoon/Sitting in the square, our backs to the sea/I'll tell you where I've been/And when I'm through/I will say goodbye/I will wave goodbye/And down the cobblestones of Portland/I'll walk again."

Until probate is settled, the future of Verzosa's music remains unclear. Many are curious and anxious to know what will happen to the songs. That Epic or any other major label might do anything with the tapes is unlikely — they are simply too raw. An independent label could possibly pick them up, or someone could cover the songs.

But as Jennifer Rockwell says, "I think it's important that they're heard through his voice. That's one of the tragedies to me, that he was playing all over L.A., but [many] people back home never got a chance to hear him."

Listeners will have the opportunity to hear the music of Manny Verzosa on WMPG (FM 90.9) radio in a special tribute on March 3, from midnight to 2 a.m.



(Scott Wilk, L.A. songwriter)

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As Maine goes, so went the nation... months ago

Maine's motto was once *Dirigo*, which translates from the Latin as "I lead." But while we weren't watching, somebody changed the motto to *Sequitur* — "I follow."

While Mainers pride themselves on being sensible and farsighted, civic and state leaders have shown little creativity or insight in key areas in recent years. In fact, when it comes to planning for economic development, Maine has shown a peculiar willingness to lunge at any glistening trinket that floats into view.

A few instances:

The Portland Aquarium. A group of Portland pooh-bahs, including a number of prominent business leaders, are clamoring for a big-time public aquarium on the Portland waterfront. The idea? To create an anchor attraction downtown to snare visitors destined for Bar Harbor and other Maine points. Supporters have preliminary studies in hand that suggest 800,000 visitors would visit the aquarium each year, and they recently kicked in \$70,000 to launch a more detailed look at the proposal.

CBW doesn't pretend to be an expert on these matters, but it seems to us that the nation might be nearing an aquarium glut. There's been a piranha-like feeding frenzy to build aquariums ever since Baltimore revitalized its waterfront with a big and fancy fish house in 1981. Every town and city in search of touro-dollars since has erected new aquariums, including Charleston, S.C.; Camden, N.J.; Owls Creek, Va.; St. Petersburg, Fla.; Chattanooga, Tenn.;

and Oklahoma City, Okla., just to name a few. The bandwagon is picking up speed, and Portland is desperately trying to hop onboard.

But how many big fish can the American public be expected to look at? Our guess is that when you reach a certain concentration, the allure of fish-watching drops off dramatically. If every mid-sized city in the nation builds a glitzy aquarium, why should anyone come to Portland to watch fish?

Do the experts know something we don't? Don't forget that Maine's bank experts in the 1980s determined that demand would drive the sales of condos and office space. What these experts didn't take into account was the fact that thousands of other bank experts in other states were saying the same thing at the same time.

Casinos. The state will soon take up the issue of casino gambling in Washington County. The Passamaquoddy, aided by their longtime ally, Harrah's Casinos, and federal laws that gives them the right to run gaming operations, have devised a plan to build a rustic pleasure dome in Maine's outback. Casino experts claim that, if built, some 800,000 people will visit the casino annually. (Visitors numbering 800,000 seem to be a magic number in expert circles.)

Rather than oppose it, the state seems smitten by the revenues that might be raised through special taxes. Moral objections to gaming aside, we haven't heard many

concerns about the practicality of the casino — if they build it, will anybody come?

Legalized gambling has long since leapt Nevada's borders. Indian reservations in some 20 states have set up gambling operations since Congress passed the 1988 Indian Gaming Regulatory Act. The huge and successful casino established by the Pequots near Ledyard, Conn., has spawned a proposal for another casino in Hartford. Riverboat gambling is all the rage in the Midwest. Casinos have taken hold in Gulfport, Miss.; promoters are looking to put casinos in New Orleans and Detroit; and some legislators in Pennsylvania are gearing up for a push to legalize gambling.

So, again, one has to wonder: What's the saturation point? And can Washington County draw the predicted crowds if gambling grows elsewhere? In February? With no airport, no decent highways and no major metropolitan area to draw from? Or is this just another case of blindly jumping on the bandwagon.

Total Quality Maine. The McKernan administration has launched a two-year, \$1 million ad campaign to attract and retain businesses. The centerpiece of the campaign is Maine's commitment to Total Quality Management (TQM). The state's campaign is called, cleverly, Total Quality Maine, and will feature advertisements in the *Wall Street Journal*, *Forbes* and *Business Week*. McKernan has also sent out letters to 25,000 Maine businesses urging them to adopt the principles of TQM.

Problem is, TQM is one of those business trends whose popularity seems to run in cycles, and this particular cycle appears to be drawing to a close. The January-February issue of the influential *Harvard Business Review* includes what amounts to an obituary of TQM, decrying it as a "flavor of the month" solution to complex business issues. The authors also attack the eagerness of American managers to latch on to off-the-shelf remedies rather than think things through for themselves. The authors call for a return to William James pragmatism to bring companies back to health.

The next trend might just be: The Bare-Knuckled Manager — how to be a no-nonsense boss and get things done.

That, of course, is how Maine likes to view itself. It has a tradition of adopting flinty, practical approaches to pressing problems. But these high-profile campaigns to attract tourists and business suggest that tradition may have gone the way of the hand-pulled lobster trap.

It also suggests a lack of innovative leadership. Maine deserves a more cohesive, intelligent and clear-sighted plan for the future. Where are the leaders to spell out where we're headed? What's in store for the future? Is it eco-tourism? Is it gambling? Or what?

Grasping for the trendiest remedies reveals the lack of an overall strategy to guide the state through the coming years. Maine certainly deserves better. (WC)

editorial

The answer to juvenile crime? Informed hope.

By Jim Douglas

I found Bob Young's recent articles on the juvenile justice system in Maine balanced and refreshingly honest ("Teenage wasteland," 2.3.94; "Eating our young," 2.10.94). The realities faced by the juvenile offenders, their families and the community service

citizen

providers charged with intervening and helping them were not sugar-coated. Moreover, Young resisted the temptation of jumping on the increasingly popular bandwagon of "lock 'em up and throw away the key" as the solution. In fact, he cited the evidence that the bricks-and-mortar answer to crime just does not work by itself.

Just under the surface in these articles, beneath the grim pessimism portrayed in the lives of the three youths profiled, was hope. Hope that effective solutions will be found; hope that communities already know many of the causes of juvenile delinquency; hope that we can stem the rising tide of violence and crime in Maine; and hope that we can salvage the lives of many Maine youths who become involved with the juvenile justice system.

The hope I have in mind is not of the pie-in-the-sky variety. I am referring to informed hope: hope based on the accumulated experience and knowledge of countless professionals, paraprofessionals and concerned citizens who have been working with youths at risk for years. It is hope based on solid evidence of the effectiveness of prevention work. It is hope based on years of studying what works and what does not in the treatment of delinquency.

We know, for example, that kids respond to a consistent message that they count, that their lives have

value and that they have a contribution to make. For those who have traveled further down the road of anti-social and criminal behavior, we know that treatment based on confronting their thinking errors, cognitive restructuring and victim empathy does work. This is not the kind of hope that turns a blind eye to a first offense, much less a second, third or 15th.

This hope includes the sure knowledge that being held accountable for all of one's behavior is an essential part of learning social responsibility. It is not the kind of hope that assumes that youths have the ability to "turn it around" on their own if "they really want to." Adults have to let go of the illusion that our children will turn out all right without our constant guidance and vigilance.

Nice words, you say, but what does this hope look like in practice? It looks like the former professional body builder in Lewiston who is teaching fitness and discipline to kids at risk. He is also encouraging their creative talents by asking each participant to bring examples of his or her artwork. It looks like the martial arts instructor in Waterville, who, when a youth he had just started working with was sent back to the youth center, asked to be added to the boy's visitor list.

It takes a whole community to raise a child. What each of us can offer to a child at risk is limited only by our imaginations.

Informed hope also includes the Department of Corrections' investment of seed money in a pilot project to see if community-based intensive supervision of juveniles can serve as an alternative to extended incarceration at the Maine Youth Center. (This is the "tracker" program mentioned in Young's articles.) The Juvenile Intensive Supervision Program (JISP) of Youth Alternatives Inc. began almost one year ago and serves the areas around Portland, Lewiston-

Auburn, Augusta and Waterville.

As mentioned in the stories, JISP caseworkers do basically two things: work with youths and their families to connect them with the resources they need to succeed and provide day-to-day supervision and hold youths accountable for their behavior. This creates a structure within the community allowing youths to learn responsible behaviors and skills while safeguarding the public. To date, JISP has served over 85 youths, 24 in Portland alone. Over half of these adolescents coming out of the youth center have been able to remain in their homes and communities and complete the program. The close monitoring by the caseworkers means that juveniles who are not ready to change their offending behaviors are quickly identified and returned to the youth center before they have the opportunity to commit further offenses.

Because JISP is a pilot project, we are still learning from the youths entering the program. They are showing us what works and what does not. Positive results have been achieved at less than half the cost of keeping a child at the youth center. I think we can do even better. It will take a lot of work and a lot of working together. It will take informed hope.

One place to start is to support this program and others like it. Sens. Gerry Conley and Beverly Bustin are leading a coalition of legislators who are supporting a bill to assure that intensive supervision remains a part of the solution to juvenile crime in Maine. Call Sen. Bustin (287-1515) and Sen. Conley (287-1540) and other legislators.

Take action: That is how informed hope works best, and together we can stop "eating our young."

Jim Douglas is the director of the Juvenile Intensive Supervision Program of Youth Alternatives Inc.

Juvenile corrections system in crisis

The Coalition for Juvenile Corrections applauds CBW's commitment to identifying and addressing the issues facing the juvenile corrections system. Bob Young's articles ("Teenage wasteland," 2.3.94; "Eating our young," 2.10.94) were accurate, balanced and thorough.

We were grateful for your decision to focus on the appraisals of the system through the eyes of the juveniles

letters

themselves and the professionals who work with them on a daily basis, rather than only through the spokespersons who represent the various institutions.

We too are concerned that the system for treating juvenile offenders, and particularly the chronic offenders, is in crisis. Your story and your profile of the three offenders illustrate the fact that each delinquent youth presents a unique blend of problems and strengths, and that the system generally fails to respond until many of their behaviors are ingrained.

Imposing strict sanctions only after a series of juvenile offenses has been committed is like waiting to fix the stove until the house is ablaze. Repairing the damage to the child and community becomes increasingly difficult and expensive if we delay addressing the problems.

The coalition continues to advocate for increased funding and commitment to the juvenile corrections system. Your articles illustrate the need to complete a thorough needs evaluation of every youth as soon as that child comes into contact with the system; to develop a flexible child-specific response selecting services from a broad array of community-based resources; and to monitor and adapt the program at regular intervals.

Your article points up that there is no shortage of competent and caring people working with kids on the "front lines." What is lacking is the leadership to provide these people with the time, support and community-based resources to do their jobs. Maine owes its children and the community a greater commitment to this issue.

Cushman Anthony
Edwin Chester, Co-chair
Coalition for Juvenile Corrections

Defending the bar

Mr. Young's article (2.10.94) deserves credit for its focus on important issues. However, its criticism of the Maine State Bar Association was inappropriate. Mr. Young discussed but one of the programs which focused on children in the justice system, the theme of the annual meeting of the Maine State Bar Association.

Mr. Young neglected to touch on the other sessions which ran on Jan. 21. They included discussions on domestic violence and abuse, the nontraditional family, domestic torts, children's needs in divorce and children and AIDS.

The Bar Association's annual meeting's focus on children was an effort to highlight ways in which all Maine attorneys can be involved to promote the needs and rights of children in our state. Plans are under-

way to continue the theme at our summer meeting in June. It is a year-long effort in conjunction with work by the American Bar Association (ABA). Last year, the ABA issued a report "America's Children at Risk, a National Agenda for Legal Action." These programs have and will provide lawyers with opportunities to become involved, not just in the criminal justice system but in all aspects relating to the rights of children.

One can hardly disagree with Mr. Young's suggestion that adequate funding and leadership are necessary to begin to resolve problems relating to children. Mr. Young, however, should have looked at the whole picture and reported efforts of the Bar Association completely.

Paul W. Chaiken
Maine State Bar Association



The history of Portland gangs

Lately, CBW has been doing a series on juvenile offenders. Part two of this series featured a short section on youth gangs, treating this as a new and developing problem (2.10.94). That was the outsider's point of view. The story I have to tell is from the perspective of an insider. I know the members of the FSU Posse and the 40 Dogs, and I was once a member of a gang called the Vampires.

The truth is, there have been youth gangs in Portland for many years. In the '50s, when most of the city was mostly Italian, there were two gangs. The Nomads were mostly Italian, and the BAPS were mostly Irish. In those days, pharmacies were also soda fountains, and most of the juvenile gang members hung out there. The BAPS were named after the Brighton Avenue Pharmacy, in the heart of the Irish community that used to exist there.

In 1969, the Scorpions were founded. This gang was open to all, rather than being restricted to members of a certain ethnic group. The Scorpions were at their height in the mid-'70s, when they were suspected of being behind much of the street-level pot dealing. In the late 1980s, the Scorpions cleaned up their act, eventually becoming little more than a social club, although they still exist today.

The FSU are actually based in Brockton, Mass. They are probably the most violent gang in the city today, but they don't run a business like most of the other gangs do. Most street gangs operate a black market in food stamps, stolen property, etc.

Some are involved in dealing LSD or pot, but crack isn't really a factor like it is in other cities. When a gang is trying to make money, it can't afford to attract attention like FSU. Gangs like the Cambodian Thunder, the Hilltop Crew, and the BK Mob are actually more serious in intent than the "in your face" gangs. In fact, the FSU helps the other

Mud season in Mudville

Tickets for the April 18 Portland Sea Dogs inaugural home opener go on sale Saturday, Feb. 26 at 8 a.m. at Hadlock Field.

The thronging crowds come wandering on down to Hadlock Field This weekend with their charge cards and their caps all blacked and tealed. They'll smell the grass and hear the crack o' the well-connected bat, And dream about the bleachers and the summer sun they've lacked. But their memories may be weaker than their will to live through March, For April weather's fickle but rarely does it parch. Oh, somewhere in this favored land the sun is shining bright, But chances that this land is Maine are somewhat less than slight. It snows and blows and rains and hails and sows a crop of mud, O'er the last five years mid-April has been plagued with skies of crud. But there will be joy in Mudville on the 18th — don't you think If the Sea Dogs take the field and in the mire they don't sink.

(With apologies to Ernest L. Thayer and all CBW readers who felt compelled to read this.)

APRIL 18 WEATHER OVER LAST FIVE YEARS*				
Year	Skies	Precipitation	Hi	Lo
1989	Cloudy		49°	40°
1990	Cloudy	***	48°	29°
1991	Cloudy		47°	32°
1992	Cloudy		46°	34°
1993	Mostly Cloudy		55°	31°

*Source: National Weather Service



gangs without meaning to by attracting police and public attention.

It's true that there are posers and "gang wannabes," but some of this perception comes from a misunderstanding. Gangs in Portland are not like gangs in Los Angeles or New York. We don't shoot up neighborhoods with assault rifles (although, sadly, that day may come). If we have a "beef" as we call it, we settle it quietly, with our fists, our knives or our baseball bats. This happens late at night, in alleys or parks, out of sight of the general public — which is exactly the way we want it.

Gang members are loyal to each other — there's no one you can trust as much as one of your "boys." We don't acknowledge police authority, but we don't go crying to them for help either. Nobody talks to the cops (which may be why they know nothing about some of these gangs).

Gang members in Portland may dress and talk like Crips, but we run our affairs more like the old Nomads and BAPS. We aren't going to spray your street with an AK-47, but don't ever try to step on a gang member. When you attack one of "the boys," you attack them all.

MIB
Portland

Arts in schools

Many thanks for Claire Holman's comprehensive and thoughtful article on the arts in education ("Getting art smart," 2.3.94). We at Portland Stage Company (PSC) are gratified by the attention and scope brought to the subject. I would, however, like to clarify several points mentioned in connection with PSC.

First, PSC has had an active education program for 20 years. Far from having "just gotten into the school involvement biz," PSC has been concerned with outreach to schools since its inception as the touring Profile Theater in 1974. Our Early Show matinee program, of which the new Adopt-a-School is an outgrowth, last year served 3,183 students.

Secondly, it is important to note that PSC is made up of artists, not teachers, and the business of teaching must be left to those who are professionally

trained for it.

Recently, however, under the leadership of Managing Director William Chance and Artistic Director Greg Leaming, PSC has begun to explore ways of incorporating theater directly into the Portland public school curriculum. Thus, the students involved in Adopt-a-School this year will experience an entire PSC season as part of their ongoing educational experience.

Finally, I personally do not believe, as your article suggests, that arts organizations will or should "rely primarily on education programs as their mainstay." What I do believe is that mutually beneficial programs such as PSC's Adopt-a-School partnership with Portland High School will contribute to a climate in which both arts and educational institutions thrive.

Kathleen Lake
Kathleen Lake
Development Director
Portland Stage Company

A day in the life of the editor of CBW

CBW continues to amaze me with its decision to keep printing little Ronny Zuba's attempts at writing, which prompts me to ask the editor the following question: What's the difference between cleverness and mindless adolescent male crap? Stumped? I'm not surprised. If you have older siblings that are in their 20s maybe you could ask them to explain it to you.

By the way, exactly what is it that you do there when you're not drinking beer, flying paper airplanes and sitting on the toilet reading *Mad* magazine?

Allen Foss
Allen Foss
Yarmouth

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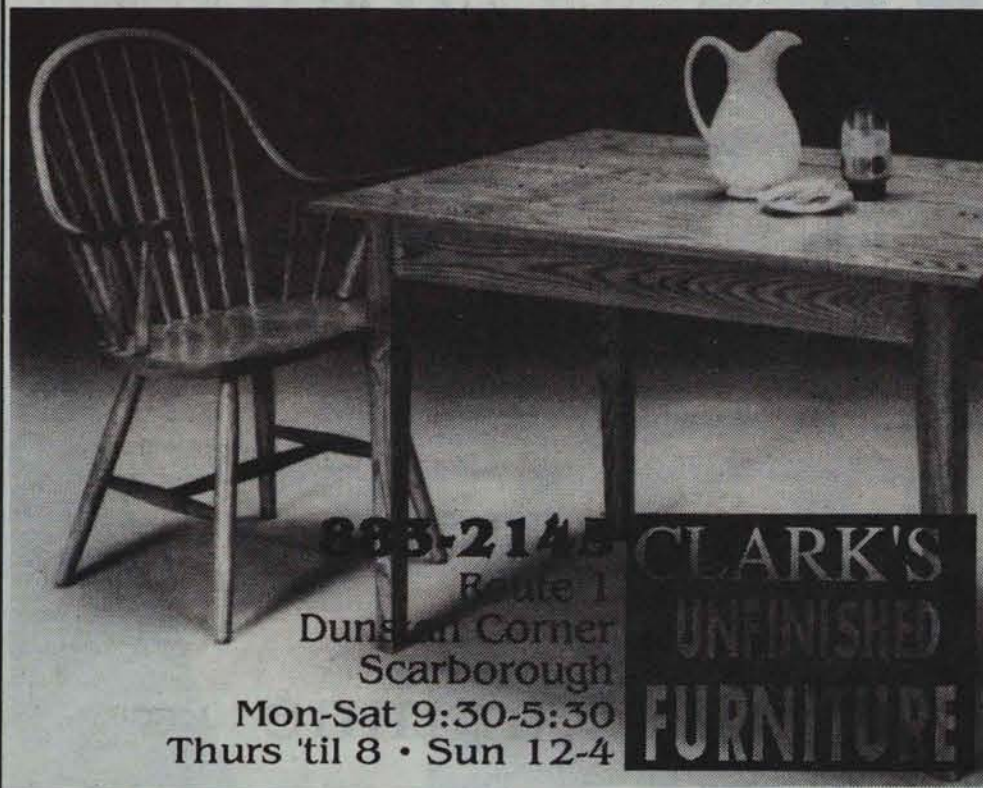
■ By Jim Pinfold

"When you stray far from home, you just may find that door shut behind you" — words to live by for several generations of bluegrass performers. This insight, first heard from a member of Joe Val's bluegrass band some 25 years ago, has stuck in the memory bank while far more important messages have long since fled. "There's really no such thing as a bluegrass traditionalist," the guitar player muttered. "You either play bluegrass or you don't. And those who say they play bluegrass and don't... well they play crap."

continued on next page

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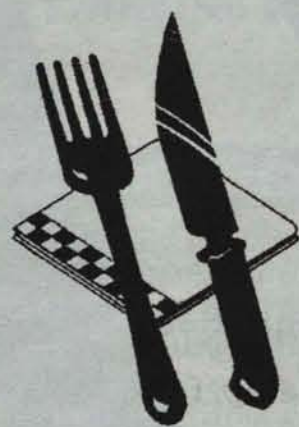
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Art & Soul continued from page 15

Young at heart, wise in time

Alison Krauss plays bluegrass. At 22, she is probably the best-known bluegrass musician in the country — save for Bill Monroe — and most people don't know if he's dead or alive. Her visibility is the product of three elements — talent, media and talent. While bluegrass fans have glommed onto her wonderful voice and luminescent fiddle playing, her newer admirers in the media have been charmed by her youth and, frankly, her gender. Easily the most prominent woman in the history of bluegrass, Krauss is hard not to notice in such an unabashedly male business. Krauss, on the other hand, doesn't seem to notice her position at all. At a time in her life when self-awareness would seem to be high and conceit just around the corner, a

conversation on Valentine's Day revealed only acute modesty and lack of pretension.

Krauss released her first album eight years ago. She had been "discovered" at the Newport Folk Festival a year earlier at the age of 14 and was quickly steered into the recording studio to try to capture some of her prodigious, still unfettered, talent. "I was immature as a musician. I had and still have so much to learn. Taste was lacking on the first record, but if I hadn't recorded that then I wouldn't be able to look back now and say 'Boy, that sucked!'" Krauss laughs. "I'm glad [the record company] gave me that opportunity at that age. It makes you feel good to look back and know what you've learned. It's also nice to know you're still learning."

Krauss began playing violin at the age of five in her hometown of Champaign, Ill. "I just kind of did it 'cause I was supposed to. Not that I was a minding child or anything, but I took lessons because my parents took me to a violin teacher." But the classical work held limited appeal until her mother came up with a fortuitous idea. "She heard about a fiddle contest in Champaign. We went and had a really good time. I didn't like to practice that much either, but it was better than classical violin lessons." Not yet 10, Krauss began winning fiddle contests throughout the region.

At 15, she was an established star on the bluegrass circuit. At that point she tried to write songs, but it didn't take long to discover that though her talent was broad, it wasn't limitless. "I was really bad. Now my brother and I will write rock 'n' roll songs or dirty Christmas songs, but as far as writing anything serious, something the band could do... well, I know too many good writers to not do one of their [songs]."

Though she may have made her initial contact with audiences as a fiddler, it is Krauss' voice that has lately brought her the widest recognition. Listening to songs about broken hearts and hard times can be difficult when the words are sung in such an innocently tender voice, but

Krauss is able to communicate by subtly embroidering her words with traditional inflections. She has a light touch of that tear-in-her-voice country style, but while the majority of her contemporaries wallow in the bathos, her singing seems an unaffected straight flight from the heart. One hears the similarity to the communicative skill of Dolly Parton in her singing, but Krauss sings with less nose — she's not so deep from the holler — a similar simplicity without the touch of white-trash gaudiness that

music

Alison Krauss performs
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has always provided Parton with some measure of her appeal. With Krauss you don't notice the wonders of the delivery until the messenger has left. Her style forces Krauss to find one great lyric after another. Unembellished singing forces the words to carry more weight. "When picking songs I don't say, 'This is a good bluegrass song,'" says Krauss. "If I like the song it'll work, and it just happens to work because I gravitate toward songs [in which] I know how the band will sound. I think there's a timeless quality to every song we've ever done. They could be happening 500 years ago or 500 years from now. There's nothing to set the date."

And Krauss shows little reluctance in asking strangers for their work. She recalls meeting Sidney Cox at a festival in Texas and hearing the Cox Family sing his "I've Got That Old Feeling," which has become one of her signature tunes. "I said, 'Oh, that's a nice song. Will you send me every song you've ever written?'" He sent me a tape, and I ended up recording a bunch of them."

She also remains a fan of other fiddlers. "[When I was younger], I dug Mark O'Connor, Tim Crouch and Mark Gaylord — the Texas style — and I still like all those players. But now my favorites are bluegrass fiddle players like Stuart Duncan and Benny Martin. I've played with Stuart and Mark a couple of times, and that's pretty weird. I said in a half whisper, 'Hi, how ya doin'?' But they're probably used to people looking up to them — just not so shy they can't even talk. Whenever I see any of those guys now, I just want to veer off. You know, like, 'I'll worship you from afar.'"

Though Alison Krauss, who is something of a major influence upon bluegrass at 22, is reluctant to converse with her fiddle idols, she generously talks about her affections with other fans. Yet she makes some interesting choices for someone who is often recognized at the savior of the bluegrass tradition. One foot is in that camp certainly but, "Yeah, Lou Gramm, Mick Jones — unbelievable arrangements. I have Foreigner in the deck right now. I love them SO MUCH. I was listening to it yesterday on full blast. There are two albums you have to listen to REALLY loud. One is 'Foreigner's Greatest Hits' and the other is 'The Bluegrass Album Band, Volume One.' Bluegrass with a rock 'n' roll heart. CW"

The death of Romanticism

"Great works of art don't open doors, they close them." Ned Rorem

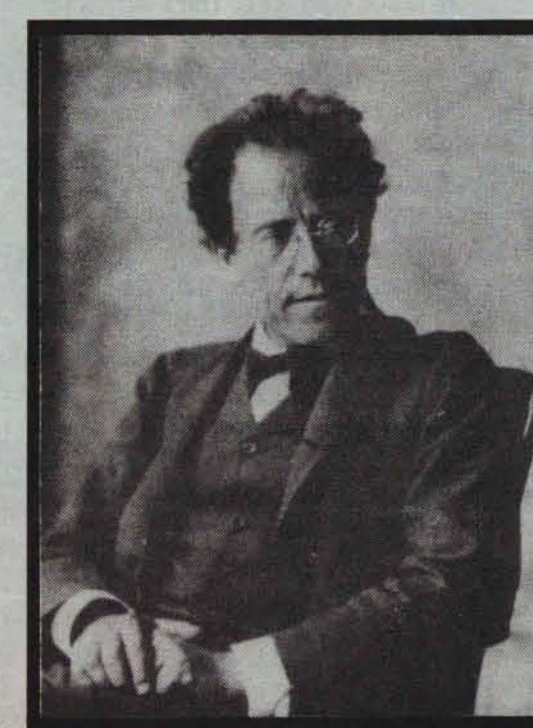
By Tom Myron

Death-obsessed, life-affirming, debased, transcendent, a pack of lies, the truth — the ability of Gustav Mahler's "Ninth Symphony" to violently polarize its listeners continues unabated nearly a century after the first performance of this, his last completed work. While Stravinsky's riot-inducing "Rite of Spring" is now performed by competent youth orchestras, and even Wagner's critics will acknowledge his sheer musical achievement, Mahler is granted no such dispensation by his detractors. To complicate matters further, it is not at all unusual for this music to evoke, simultaneously within a single listener, any or all of the above listed paradoxes in the course of its 90-minute running time. This is because Mahler, to a degree so unprecedented as to be genuinely radical, ruthlessly stripped his music of all artifice and aesthetic nicety that go into resolving the dualities put forth in any large-scale symphonic work. What we are left with is an actual sonic manifestation of the profound unease that was his muse. In doing this, he dares us to admit that it is our muse, too.

If we go on the assumption that two of the basic components that form an artist's makeup are a heightened sensitivity to the dualistic nature of existence and a desire to reconcile (at least temporarily) those dualities, we can begin to understand what is different about Mahler.

Historically, Mahler is considered a "late Romantic," part of the generation born in the mid-19th century that included Sibelius, Elgar and Richard Strauss. Considered in this company, it starts to look like Mahler might not fit too securely in his historical niche. In fact, through his influence on some of this century's most important and individualist composers, Mahler still spends most of his time among us, in a way that his contemporaries (despite their relative popularity) simply do not. Try to imagine the work of Shostakovich, Britten or Bernstein without, say, Elgar, and you begin to get the picture.

By the late 1870s, Mahler was emerging, high-strung and hypersensitive, from a childhood of disease and deprivation that had killed eight of his 14 siblings. Early on, he had cultivated a deep sense of himself as an outsider — both as an Austrian among Germans and as a Jew. Despite all his hardships, Mahler retained at heart a basically Romantic sensibility, but with one important difference: How, he wondered, could there be so much that was truly beautiful in a world so full of heartlessness and cruelty? In order to fully confront, and perhaps defeat, this basic paradox, Mahler, almost against his own will, permanently subverted the very essence of Romanticism. Beginning with the same musical language Wagner and Liszt had employed to portray the exploits of mythic heroes and the inevitable triumph of man over adversity, Mahler constructed vast meditations on the loss of children and the death of love.



Gustav Mahler at the Vienna Opera, 1907.

This is a high stakes kind of Romanticism that, at its core, aims at transcendence. It is Romanticism transfigured. The fact that this relentless probing of extremes did not lead ultimately to nihilism and silence is a tribute to Mahler's deep inner strength and integrity, but it took its toll.

By 1908, when, at the age of 48, he began work on his "Ninth Symphony," Mahler knew he was a dying man. In a letter to his friend, the conductor Bruno

Walter, Mahler wrote: "What is all this about the soul? And its sickness? And where should I find a remedy? If I am to find the way back to myself again, I must surrender to the hours of loneliness. I'll just tell you that at a blow I have simply lost all the clarity and quietude I ever

achieved, and now at the end of life am again a beginner who must find his feet." And find them he did, in a symphony so vast that listeners and players alike must find their feet. Yet, the "Ninth" is so intimate it rewards each player and each listener who finishes this long journey intact. The reward is an ending that embodies such radiance and profound inner peace as to be without equal in the music of the 20th century.

The question of why this music still has the power to both attract and repel, enchant and horrify, in equal measure, in an interesting one. Mahler, in pursuit of his personal vision, permanently alienated the true believers of the German Romantic tradition by blowing aside its mists and vapors to reveal a world both deluded and decadent. At the same time, and even more significantly, he refused to embrace the tenets of the emerging Modernist sensibility, with its celebration of ambiguity and whole-hearted embrace of the here and now.

The truth is, Mahler was not interested in questions, he was interested in answers. He was willing to bet that both the Romantic notion that his search was a Faustian quest that would cost him his immortal soul and the Modernist flip-side of that devilish coin that says there really are no answers were both wrong. This starts to look like a significant achievement as we stand at the other end of the 20th century and bear witness to the death of Modernism. CW

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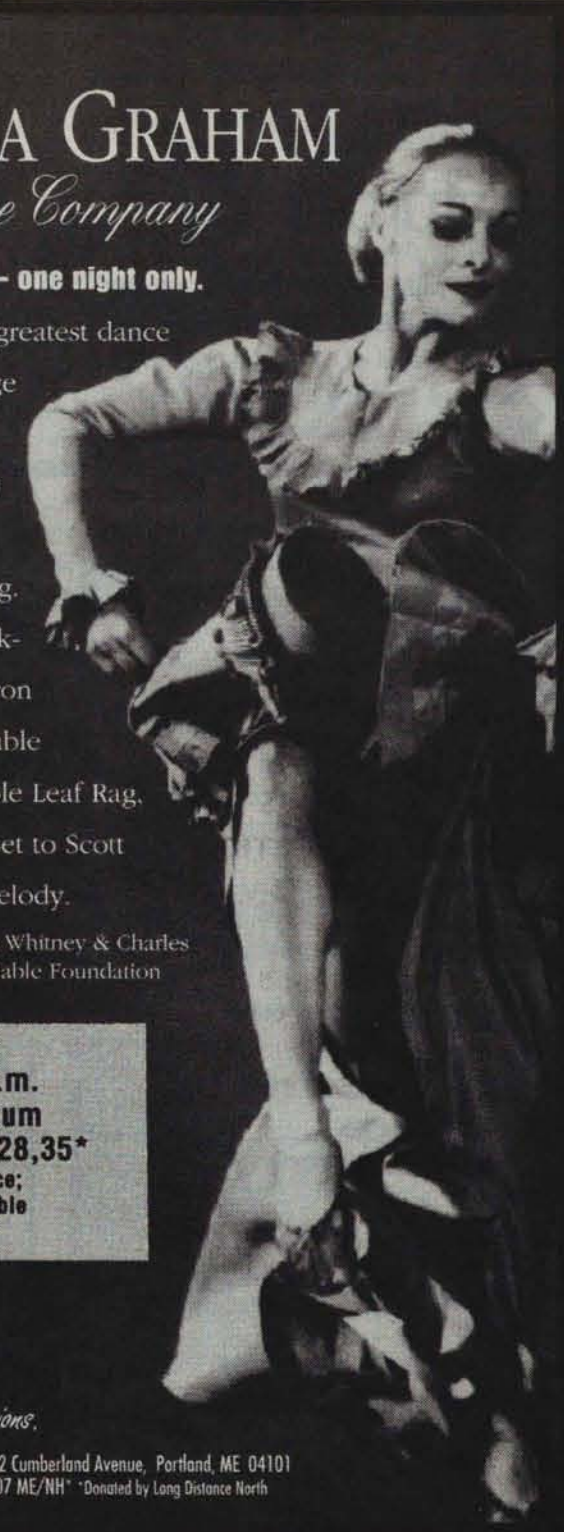
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thursday 24

Prez dispenser: Trailing Bill Clinton around on the campaign trail — watching him glad-hand and wolf corn dogs and french fries — may not sound the stuff of inspired filmmaking, but documentary filmmakers D.A. Pennebaker and Chris Hegedus have captured the esprit de corps of the president's campaign in the "THE WAR ROOM," playing at The Movies, 10 Exchange St., at 5, 7 and 9 p.m.

The film follows the wacky exploits of James Carville and George Stephanopoulos as they wiggle Bill into the Oval Office. The *New Yorker* found the film "exhilarating"; the *New York Times* called it "great fun"; Siskel and Ebert's ubiquitous thumbs were nowhere to be found. 772-9600.

friday 25

Space shuffle: In some galaxies Moon Boot Lover might imply the lunar version of the amorous activities of our local parking patrol, but for this night on earth the name means a three-piece **FUNK 'N' GROOVE BAND** who plays at Raoul's, 865 Forest Ave., at 9 p.m.

This New York-based group has hit the road to promote their first release "Outer Space Action" — which has been receiving a lot of hot attention in their cold hometown of Buffalo. The promo kit promises the band will "shake your booty and then knock you down on your collective butt" (we prefer to shake our own booty, thanks anyway...). Tix: \$4. 773-6886.

saturday 26

Blues brothers: Rounder recording artists **THE HOLMES BROTHERS** bring their unique blend of blues, gospel, soul, R&B and country that "suggests holiness but breathes the late-night

juke joint air" (*Philadelphia Inquirer*) to Dos Locos, 31 India St., at 8 p.m.

This trio has been a long time coming to recognition — it's been some 30 years since they left their home in Christchurch, Va., for New York City — but their 1989 debut album, "In the Spirit," thrust them into national and international prominence. They've played with Peter Gabriel and Van Morrison, appeared on "Letterman," were voted Best Blues Artists in the 1992 New York Music Awards, but the group's leader Sherman Holmes is unphased. Says he, "I'm grateful people are accepting us... [but] we're really not too interesting." The press and critics scoff at the thought, but judge for yourself. Tix: \$8 in advance (\$10 at the door). 775-6267.

sunday 27

On a lark: Portland String Quartet presents the **WORLD PREMIERE** of Daniel S. Godfrey's "String Quartet No. 2" — which was commissioned by the LARK Society for Chamber Music to honor the PSQ's 25th anniversary — at Woodfords Congregational Church, 202 Woodford St., at 3 p.m.

The program also includes Haydn's "String Quartet in F Minor, Opus 20, No. 5" and Schubert's "Quintet for Piano and Strings in A Major," better known as the Trout Quintet (how do you tuna fish?). Godfrey will be present at the concert to comment on his work. A reception catered by The Good Table follows. Tix: \$15 (\$10 seniors and kids under 12). 761-1522.

monday 28

Lap it up: The days are getting longer, the first day of spring is only 20 days away — we've nearly broken the back of winter. If you've passed these past months holed up with pound bags of Cheese Doodles and quarts of

Hershey's Syrup, you might need a gentle reminder that you'll soon be shedding layers of clothing... need we say more?

The YWCA, 87 Spring St., is one place to move your duff. The Y offers the excellent exercise of **LAP SWIMMING** in their 83 degree pool. Included in your swim fee is the use of the saunas, lockers, showers — why, they'll even throw in a towel for your bathing comfort. Fee: \$4 per swim (\$3 members). 874-1130.

wednesday 2

It pays to discover: You ever watch those nature shows — you know, the ones where whales and bugs mate up close and personal for your viewing enjoyment? You ever wonder how they get them to biff on cue like that? It's scripted! And now you can see if you've got what it takes to **BE PART OF THE EXCITEMENT** by attending a talk

company at the newly leased Oak Street Theater.

And what better way to warm the house than with Sam Shepard's "TRUE WEST," which runs through March 19. This sparky little play, the third in the playwright's "family trilogy," examines the relationship between two brothers — and since it's Shepard, it's sure to include some Big Issues, some challenged values and some myths 'n' things. Show: 8 p.m. Tix: \$10. 828-4654.

10~day calendar

tuesday 1

Whatsa Mahler for you? The Portland Symphony Orchestra presents Gustav Mahler's dramatic "Symphony No. 9" under the direction of Toshi Shimada at Portland City Hall Auditorium, 30 Myrtle St., at 7:30 p.m.

This, **MAHLER'S LAST COMPLETED SYMPHONY**, was completed in 1910 when the composer was close to death. The 75-minute work is imbued with the complex emotions of an artist with little time to live and drives to a tremendous climax. It is not, in a word, a musical experience for mamby pambies. Tix: \$32-\$10. 773-8191 or 1-800-639-2309.

concerning freelance opportunities at The Discovery Channel at the Maine Writer's Center, 12 Pleasant St., Brunswick, at 7 p.m.

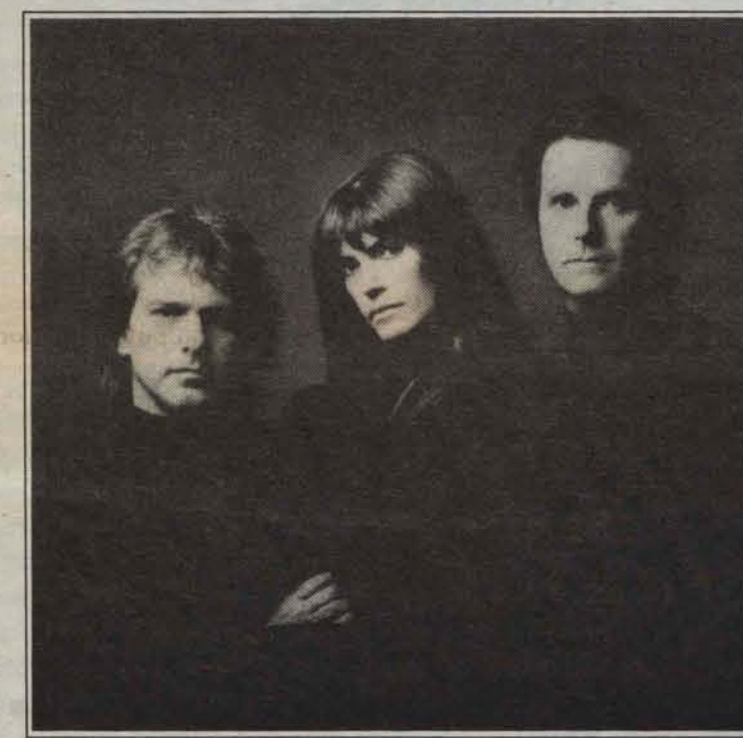
Eileen Paultre, manager of eastern region affiliate sales and relations for The Discovery Channel, will discuss opportunities in writing, producing, marketing and public relations (when the locusts descend, there's always a lot of bad press...). Tix: \$4 (\$2 for members). 729-6858 or 443-5893.

thursday 3

Cowboy mouth: Vintage Repertory Company has quit its wandering ways and settled into new digs at 92 Oak St., where they will be the resident



Prepare for lift off on Feb. 25.



Square up with this trio for a good cause on March 4.

Be informed,
get involved &
stay amused.

friday 4

Fare and square: The 15th annual Devonsquare/Schooner Fare **BENEFIT REUNION CONCERT** takes place at the Holiday Inn By the Bay, 88 Spring St., at 8 p.m.

Joining these two well-known hometown bands are Tom Dyhrberg, Lee Donovan, Tom Ludwig and special guest Outer Green Records recording artist Don Campell. The concert benefits the Jack McPhillips Memorial Fund, which services various charities in the Greater Portland area. Tix: \$12.50. 865-3682 or 761-2143.

saturday 5

Village voices: Jazz meets pop in the tight vocal arrangements of **NEW YORK VOICES**, who perform at the Portland High School Auditorium, 284 Cumberland Ave., at 8 p.m.

This five-voice ensemble was founded in 1987 by former USM student Darmon Meader, who is also the group's musical director, chief arranger, composer, saxophonist and vocalist (we bet he also drives the bus). The Voices' style can be likened to that of Manhattan Transfer — they blend a bit of daredevil scat with an air of sophistication. Tix: \$15 (\$6 students). 772-8630 or 1-800-639-2707.

Submissions for Art & Soul must be received in writing on the Thursday prior to publication. Send your Calendar and Listings information to Elizabeth Peavey, Casco Bay Weekly, 551A Congress St., Portland, ME 04101.

March 1 Jewelry Making with Susan Bickford
Tues 6-9 7 weeks

March 2 Young People's Wheel Throwing
Ages 6-14
Wed 3:30-5 6 weeks

March 3 Tile Decorating & Design
Thurs 6-9 6 weeks

March 5 Throwing & Trimming Techniques with Maine Potter Peter Jones
Sat 1-5pm

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Sunday March 6
2:30 p.m.
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NASE

Silver screen

Ace Ventura: Pet Detective When Miami Dolphins quarterback Dan Marino is kidnapped along with his team's mascot — a field goal-kicking dolphin — an ace detective specializing in pet-rapping is called in to track down the sea-going mammal — and the man. Interesting priorities. Also stars Sean Young, Courtney Cox and Jim Carrey.

Addams Family Values The last time we saw "The Addams Family," Morticia Addams was knitting something very, very small. The sequel begins with her giving birth to Pubert, a darling albeit hirsute baby boy whose ceaseless crying is disturbing the already disturbed family. But who will take care of the fuzzy new addition to the strange brood? Enter blond and sugary sweet Debbie (Joan Cusack), a nanny with a fondness for rich men and a string of rich, dead husbands behind her. Also stars Raul Julia and Christopher Lloyd. Barry Sonnenfeld reprises as director.

Beethoven's 2nd Beethoven's back, but he's not alone! This time, that tub of drool finds love and becomes a family man. Returning cast members include Charles Grodin as George Newton, Beethoven's overly uptight master, and Bonnie Hunt as the harried wife.

Blank Check Life changes for the better for 11-year-old Preston Waters when his bike is run over by a wise guy in a hurry. The crook dashes off a check to the boy to pay for the bike, but leaves the amount blank. Preston fills in the check for \$1 million dollars, which he then manages to cash — at a bank. Doesn't star anyone famous.

Blind Madeleine Stowe stars as a violinist who regains her eyesight after a corneal transplant. When she witnesses a murder, a detective (Aidan Quinn) is brought in to keep an eye on her. Directed by Michael Apted ("7 Up," "Incident at Oglala" and "Thunderheart").

Blue Chips Nick Nolte stars as a college basketball coach who's being pressured to resort to slimy recruitment tactics all for the sake of building a winning team. Real-life athletes Shaquille O'Neal, Antwan Edwards and Matt Nover, among others, make their acting debuts. Directed by William Friedkin ("The French Connection," "Rampage").

Cool Runnings Based loosely on the real-life story of the Jamaican bobsled team that participated in the 1988 Winter Olympic Games in Calgary, this comedy stars John Candy as a coach who steers his ragtag team — a reggae singer, a helicopter pilot and a sprinter — to the big show. Directed by Jon Turteltaub ("3 Ninjas"), the film also stars rapper Doug E. Doug.

8 Seconds Luke Perry stars as bull-fighting legend Lane Forest, who tragically died a gorey death at age 25.

Ernest Rides Again The title says it all.

Farewell My Concubine Chen Kaige's epic tale examines the relationship of two boys initiated into the Peking Opera (one chosen for male roles, the other for female), a relationship marked by sub-merged homoerotic longings. Their lives are followed through World War II and the rise of Mao. Shared the Palme d'Or at Cannes with "The Piano."

The Fugitive Harrison Ford stars in this thriller based on the hit TV series from the '60s about a man's desperate attempt to preserve his freedom and capture his wife's murderer. Wrongly accused of killing his wife, Dr. Richard Kimble hits the road, on the lam from the law and searching for the true villain: the mysterious "One-armed Man." Also stars Tommy Lee Jones and Sela Ward.

The Getaway A convict (Alec Baldwin) has his wife (Kim Basinger) seduce a parole board bigwig in exchange for his early freedom. He starts his new life off with a bang. A remake of the 1972 Sam Peckinpah film featuring Steve McQueen and Ali MacGraw.

Greedy Kirk Douglas stars as a rich old duffer who falls for a pizza delivery girl. Afraid of being stiffed out of what they see as their rightful inheritance, his wife and he, a reluctant relative, and professional bowler, to bring the old man back to his senses. Also stars Michael J. Fox, Olivia D'Abbo and Ed Begley Jr.

In the Name of the Father Daniel Day-Lewis stars as Gerry Conlon, who's wrongly jailed for the IRA bombing of a London pub. From the opening scene of a Belfast riot, complete with pyrotechnical Jimi Hendrix music, the film is like a punch in the gut topped with a bad acid trip. What makes it better than other courtroom and jailhouse sagas is that Conlon is incarcerated with his father, who he initially loathes but comes to love. Emma Thompson has a brief but potent role as Conlon's witty barrister, who makes the very most of a clerical error by the corrupt British police.

Jurassic Park Entrepreneur John Hammond (Richard Attenborough) finances the creation of genetically engineered dinosaurs in hopes of opening the ultimate amusement park. Who wouldn't want to spend the day with a bunch of huge reptiles? The thrills and chills become a bit much when *Tyrannosaurus rex* et al. break out of their carefully constructed environment and run amok, as dinosaurs are wont to do. Stars Sam Neill, Laura Dern and Jeff Goldblum. Directed by Steven Spielberg.

My Girl 2 The sequel to the 1991 Macaulay Culkin hit, in which the Culkin character died. Sounds promising. This time Vada (former girlfriend of the Culkin character) goes to California to discover information about her dead mother and meets a boy. Dan Aykroyd reprises his role as Vada's mortician father. Jamie Lee Curtis plays his new wife.

Mrs. Doubtfire Robin Williams stars as an out-of-work voice-over artist who loses custody of his children during a divorce. Hoping to ingratiate himself back into the family, he disguises himself as a kindly 65-year-old English housekeeper. Sally Field plays his estranged wife. Directed by Chris Columbus ("Home Alone" and "Home Alone 2").

My Father, The Hero Gerard Depardieu stars as a divorced father vacationing with his teenage daughter. When she develops a crush on a somewhat older boy, she tries to pique his interest by telling him that the man she's staying with is her daddy — her sugar daddy that is. Based on the 1991 French comedy, "Mon Pere Ce Heros."

On Deadly Ground Steven Seagal stars as Forrest Taft, an oil-rig roughneck who goes ballistic when he finds out his boss is screwing up his native Alaska. Luckily he has Masu (Joan Chen), a beautiful Inuit activist/love interest by his side and one bitchin' ponytail.

Philadelphia Tom Hanks plays a hotshot gay lawyer working in the City of Brotherly Love. When he gets fired after his firm discovers he has AIDS, he sues with the help of a homophobic personal injury lawyer (Denzel Washington). Directed by Jonathan Demme.

The Piano A mute unmarried Scotswoman (Holly Hunter) travels deep into the New Zealand bush for an arranged marriage, bringing with her a young daughter and a piano. After her new husband (Sam Neill) refuses to transport the piano to her new home, she falls for another man — an illiterate tattooed settler (Harvey Keitel) who purchases the piano. The film, which was written and directed by Jane Campion ("Sweetie" and "An Angel at My Table") won the Palme d'Or at Cannes.

Reality Bites Winona Ryder stars as an aspiring filmmaker/performance artist who finds herself torn between two potential loves — an up-and-coming TV executive and a poor poetic (i.e., really good-looking) type. Also stars Ben Stiller and Ethan Hawke. Directed by Ben Stiller.

The Remains of the Day A devoted butler (Anthony Hopkins) reflects on his 30 years of service to an English lord — service that required him to subjugate all his own desires, including his love for the head housekeeper (Emma Thompson). Another Merchant-Ivory ("Howards End," "Room with a View") production, this one based on Kazuo Ishiguro's Booker Prize-winning novel.

Schindler's List Steven Spielberg traces the World War II exploits of Oskar Schindler, a war profiteer and member of the Nazi party. Schindler initially seeks to exploit cheap Jewish labor in war-torn Poland and ends up saving over a thousand Jews from the death camps — all the while consorting (i.e., drinking and whoring) with the friendly neighborhood Nazi elite. Based on Thomas Keneally's novel of the same name. Filmed mostly in black and white.

Shadowlands Late in life, C.S. Lewis — Oxford don, Christian scholar and author of "The Chronicles of Narnia" — fell passionately in love with writer Joy Gresham, a Jewish-American divorcee who traveled to London to meet her idol. Their unlikely affair led to marriage, and then tragedy struck. Stars Anthony Hopkins and Debra Winger.

Six Degrees of Separation Claiming to be the son of Sidney Poitier, a charming young man (Will Smith) cons his way into the posh apartments and plump wallets of wealthy, liberal-minded New Yorkers. Also stars Stockard Channing and Donald Sutherland.

Sugar Hill Two drug-dealing brothers build a drug empire in the mean streets of New York City. Then one has a crisis of conscience and decides to go straight. Stars Wesley Snipes, Michael Wright and Clarence Williams III.

The Three Musketeers Another remake of Alexandre Dumas' tale of three musketeers (i.e., loyal servants to King Louis XIII who like to wear voluminous capes and hats with rakish feathers) and a musketeer wannabe. This latest Hollywood incarnation stars Charlie Sheen, Kiefer Sutherland, Chris O'Donnell and Tim Curry. Directed by Stephen Herek ("Bill and Ted's Excellent Adventure").

The War Room D.A. Pennebaker and his wife, Chris Hegedus, take us inside the 1992 Clinton campaign as it rolls toward victory, beginning with the New Hampshire primary and continuing through to the hours of Election Day eve. The film focuses on the personalities of the two men who engineered Clinton's run, campaign chief James Carville, the curse-spewing Ragin' Cajun, and George Stephanopoulos, the ideogenic communications director.

what's where

Owing to scheduling changes after CBW goes to press, movie goers are advised to confirm times with theaters.

General Cinemas

Maine Mall

Maine Mall Road, S. Portland

774-1022

Dates effective Feb 25-Mar 3

Mrs. Doubtfire (PG-13)

1:30, 4:15, 7, 9:35

Shadowlands (PG)

9:40

Schindler's List (PG)

1, 4:40, 8:20

Ace Ventura: Pet Detective (PG-13)

1:10, 3:10, 5:10, 7:10, 9:15

Blank Check (PG)

1:20, 3:25, 5:30, 7:40, 9:45

My Girl 2 (PG)

1, 3:10, 5:20, 7:30

Reality Bites (PG-13)

1:05, 3:20, 5:30, 7:40, 9:55

8 Seconds (PG-13)

1:45, 4:05, 7, 9:20

Hoyts Clark's Pond

333 Clark's Rd., S. Portland

879-1511

Dates effective Feb 25-Mar 3

Due to the holiday, times were not available at press time

The Piano (R)

Philadelphia (PG-13)

My Father, The Hero (PG)

The Getaway (R)

In the Name of the Father (R)

On Deadly Ground (R)

Blue Chips (PG-13)

Sugar Hill (R)

Beethoven's 2nd (PG)

(plays Fri-Sun)

Greedy (PG-13)

(sneak preview Sun)

The Movies

10 Exchange St., Portland

772-9600

Matinees Sat & Sun

The War Room (NR)

Feb 23-Mar 1

Mon-Fri 5, 7, 9; Sat-Sun 1, 3, 5, 7, 9

Farewell My Concubine (R)

March 2-15

Mon-Fri 5, 8; Sat-Sun 2, 5, 8

Nickelodeon

Temple and Middle streets, Portland

772-9751

Dates effective Feb 25-Mar 3

*Second shows Fri-Sun only

Cool Runnings plays Fri-Sun only

No Mon 6:40 show of Addams Family Values

Ernest Rides Again plays Sat only

Cool Runnings (PG)

2, 4:10 (Fri-Sun only)

Jurassic Park (PG-13)

3:50*, 9

The Remains of the Day (PG)

12:20, 3:20*, 6:30, 9:20

The Three Musketeers (PG)

1, 4*, 6:50, 9:10

Six Degrees of Separation (R)

12:50, 3:40*, 7:10, 9:50

Addams Family Values (PG)

12:30, 6:40

Blink (R)

7:20, 10

The Fugitive (PG)

12:40, 3:30*, 7, 9:40

Ernest Rides Again (PG)

12 (Sat only)

Art & Soul continued on page 23

Historical footage

Women's Film and Video Festival marks a collaborative first

■ By Margot Brown McWilliams

Women working together. Women helping each other, encouraging each other, serving as resources for each other — not working together in the fields or in the kitchen or at PTA meetings or at childbirths, as centuries of tradition hold. These are professional women being creative with the support of each other in what is still overwhelmingly a man's world.

The women are working together to produce the First Annual Women's Film and Video Festival. At the helm are Barbara Winthrop, chair of the events committee of the Maine Women's Fund; Dana Baldwin, education director at the Portland Museum of Art; Rita Kissen, programming chair of the Women's Studies

Program at the University of Southern Maine; and Karine Odlin, filmmaker and chair of the Maine Film Commission.

This film festival is the first such event of its kind in Maine and it's also the first time these four organizations have collaborated.

The Maine Women's Fund is a nonprofit organization, which awards grants to individuals and organizations that help promote self-esteem in Maine girls and women.

The role of the USM Women's Studies Program, according to Kissen, is to develop programming that explores and supports the history of the accomplishments of women, to offer a strong feminist education to both men and women and to provide strong role models for young women.

That the event is being held at the Portland Museum of Art, Kissen added, takes it out of the realm of mere feminism and places the event into the world of serious, acknowledged art.

As well it should be. The events of the day — the films and panel discussions on the agenda — are hard testimony to the creative energy, talent and productivity of women film directors. The event is limited neither to Maine women film directors, nor to films about women.

On the contrary, the subject matter ranges from log drives and competitive draft horse pulls (directed by Mainers Polly Bennell and Gail Worster respectively) to a tale about a woman who refuses to give damning testimony against friends accused of committing a crime ("Until She Talks," directed by Maine resident Mary Lampson.) This film has won Best Film Made for Television at the Mannheim Film Festival, Best Short Dramatic Film at the Athens Film Festival, a blue ribbon at the American Film Festival and a CINE Golden Eagle.

Maine residents Karine Odlin and Shoshana Hoose have produced "Anchor of the Soul," the first documentary history of African Americans in Maine. Africans' arrival in Maine dates back to the 19th century, but since 1989 approximately 300 Africans have come to the state under the auspices of the Federal Refugee Resettlement Program.

"Children of Fate" (by nationally recognized producers Mimi Edmunds and Susan Todd) is a portrait of Italian family life, covering a span of 30 years and bringing to light the sorts of unresolved family traumas that carry from one generation to the next.

Edmunds, who as a doctoral candidate was an assistant to anthropologist Dr. Margaret Meade, has also

produced films for the Discovery Network on topics ranging from oppression in Israel to Egyptian mummies to the ancient Anasazi culture in the American Southwest to the first ice-age crossings into this hemisphere from Asia, via Alaska. She has also been an associate producer for numerous segments of "60 Minutes," which earned her two Emmy nominations.

Susan Todd, who graduated Phi Beta Kappa from Harvard, also holds a master's degree in journalism from Columbia University. She was awarded a New York Emmy in 1989 for her work as a producer for "The Eleventh Hour," a nightly news program on New York's WNET. She has produced numerous documentaries on a broad range of social issues. She is currently working on one about East Los Angeles gangs.

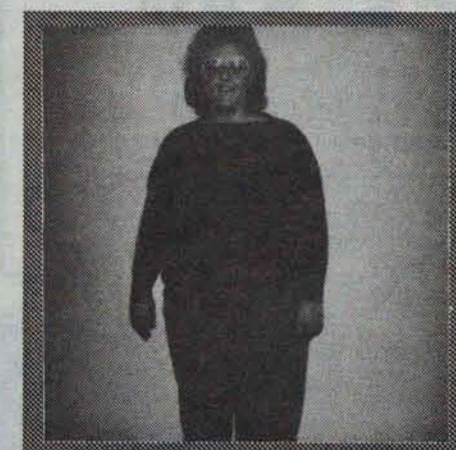
The films that do have a feminine theme include "Renaissance," a poetic visualization of the life of Maine poet Edna St. Vincent Millay. This homage is directed by Vanessa Barth, owner of CYCLOPS, a Freeport video production company, in collaboration with Doreen Conboy, a producer, editor and musician.

The festival goes on to present "Guerillas In Our Midst," a humorous peek at a band of unknown, rowdy (and presumably famous) New York women who show up (in disguise) to disrupt various New York art events.

And for dessert, the festival will present shorts by Jane Campion, the Australian writer and producer, who is currently rocking the male movie-making boat with her luscious, provocative film "The Piano."

In addition, there will be a panel of filmmakers discussing their work, moderated by Charlotte Renner of Maine Public Radio's "Maine Things Considered." CBW

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Art & Soul continued from page 20



stage

"Blind Dates: An Amusing Look at Repeating in the '90s" In this All You Can Eat Production Michael Schulman, David Ives and Harvey Fierstein tell the stories of three very different couples in very familiar situations in three one-act plays. Shows Feb 25-March 5 — Thurs-Sat at 7:30 pm — at the Cave, downstairs from Zootz, 31 Forest Ave, Portland. Tix: \$6, admission open only to those age 21 and older. 828-1786.

"Down the Road" Lee Blessing's examination of yellow journalism and the public's part in it is presented by the MadHorse Theater Company Feb 2-7 — Thurs-Sat at 8 pm; Sun at 7 pm — at the Mad Horse Theater, 955 Forest Ave, Portland. Tix: \$17, students and seniors \$15. 797-3338.

Bobcat Goldthwait Tracing his comedy roots from teenage years in the saloons of Syracuse, New York, to the Big Time he opened for Nirvana on their most recent tour — how much bigger can you get? Bobcat brings his unique stylings as a funster to the stage March 4 — Friday at 8 pm — at the State Theater, 609 Congress St, Portland. Tix: \$15 & \$20. 773-5540.

"Happy Days" Portland Stage Company presents a Samuel Beckett play combining a light comic style with the absurd in this story of an eternally cheerful heroine laboring to brighten her life Feb 6-March 5 — Tues-Thurs at 7:30 pm; Fri at 8 pm; Sat at 5 & 9 pm; Sun at 2 pm — at the Portland Performing Arts Center, 25A Forest Ave, Portland. Tix: \$13-\$28. 774-0465.

"John Brown Russworm: Freedom's Journeyman" is Bowdoin College's Masque and Gown Production of an original theater piece about the life and work of the college's first African-American alumnus, (also the third African-American to earn a college degree in the United States) who distinguished himself in journalism, education and as governor of the Maryland Colony in Liberia. Shows March 4-6 — Fri & Sat at 8:30 pm, Sun at 2 pm — at the Pickard Theater, Bowdoin College, Maine St, Brunswick. Admission is free. 725-3038.

Randy Judkins Freeport Community Services, Freeport Child Care Services and Freeport Community Cooperative Preschool present this visual and verbal comedian dedicated to amusing, amazing and awakening the child in all of us March 5 — Sat at 2 pm — at the Freeport High School Gym. Tix: \$5, family \$25. 865-3985.

Martha Graham Dance Company Following a free pre-performance discussion with Principal Dancer Joyce Herring at 6:30 in the State of Maine Room at Portland City Hall, Portland Concert Association presents this renowned company performing Aaron Copland's "Appalachian Spring" and other works. The performance commemorates the 50th anniversary of Copland's memorable score and the 100th anniversary of Martha Graham's birthday and takes place March 3 — Thurs at 7:30 pm — at Portland City Hall Auditorium, 30 Myrtle St, Portland. Tix: \$12-\$35. 772-8630 or 1-800-639-2707.

"Mousetrap" Join the odd assortment of guests in the Great Hall of Monkswell Manor as Studio Theater presents Agatha Christie's world famous murder mystery Feb 18-March 6 — Fri-Sat at 7:30 pm, Sun at 3 pm — at the Chocolate Church Arts Center, 804 Washington St, Bath. Tix: \$10, seniors and kids under 12 \$8. 442-8455.

"Oliver" A young boy drags himself from an orphanage to the city streets where he's employed as a pickpocket, becomes a gang member, and finally finds hope with the help of a kind stranger. No, it's not the evening news, it's the Portland Lyric Theater's production of the musical version of Charles Dickens' Oliver Twist. The whole family will enjoy the exploits of Oliver, the Artful Dodger, Fagin and Bill and Nancy Sikes. Shows Feb 25-March 13 — Fri and Sat at 8 pm; Sun at 2:30 pm — at the Lyric Theater, 176 Sawyer St, S. Portland. Tix: \$10 & \$12. 799-6509.

"Other People's Money" L/A Public Theater presents this Jerry Sterner play about a Wall Street shark who invades a New England town looking for a quick buck. This savagely funny look at the nastier side of business shows Feb 25-March 6 — Wed-Sat at 8 pm; Sun at 2 pm — at the Public Theater, Maple and Lisbon Streets, Lewiston. Tix: \$10, \$8 students and seniors. 782-3200.

"The Revenge of the Space Pandas or Blinky Rudich and the Two-Speed Clock" The Children's Theatre of Maine presents David Mamet's wild play of science fiction fantasy with music Feb 11-27 — Fri at 7 pm, Sat at 10:30 am and 2 pm, Sun at 1 pm — at Jack Elementary School, 414 Eastern Promenade, Portland. Tix: \$5 adults, \$4 kids, at the door only. 874-0371.

"Snoopy!!!" Charles Schultz's Peanuts pals make this a musical comedy for the whole family, featuring short comic strips and energetic songs. Shows Feb 18-March 6 — Fri and Sat at 8 pm; Sun at 2 pm — at the Schoolhouse Arts Center at Sebago Lake, junction of routes 114 N and 35, Sebago Lake Village. Tix: \$8, seniors and students \$6. 642-3743.

"The Cowboy and the Tiger" Hank Beebe's musical for children plays at Dos Locos Mexican Restaurant, India and Fore streets, Portland Saturday afternoons through March 26 at 12:30 pm. Tix: \$4, free for children under 2, family maximum for tickets is \$16. 775-6267.

"The Enchanted Cloak" The Wildwood Marionettes present this adaptation of L. Frank Baum's fairy tale March 5 — Sat at 2 pm — at Lewiston Junior High School, Central Ave, Lewiston. Tix: \$6 adults, \$4 kids and seniors. 782-7228.

"True West" Vintage Repertory Company presents the third play in Sam Shepard's "family trilogy," a portrayal of sibling rivalry exploring the American family as well as broader cultural values and myths; the freedom and independence embodied in the American west of the past versus the comfort and security of urban civilization; native instinct versus intellectual wit; life versus art and order versus chaos. Shows March 3-19 — Thurs-Sat at 8 pm — at the Oak Street Theater, 92 Oak St, Portland. Tix: \$10. 828-4654.

auditions

Acting Classes at the Center for Performance Studies, Portland Stage Company, 25A Forest Ave, Portland. Acting for Ordinary People. Kids' classes too. For information and a brochure call 774-2776.

American Renaissance Theater is holding final auditions for upcoming productions of "Richard III" and "Hamlet" Feb 27 from 7-10 pm at the Center for Performance Studies, Portland Performing Arts Center, 25A Forest Ave, Portland. Prepared pieces are not required, all ages are welcome. 865-4982.

Bastard Sons of the Infocalypse Productions holds auditions Feb 28-March 2 for the original one-act play, "Pluck Out the Eye." 773-6572.

Commercial Acting Workshop takes place every Wednesday night during March, covering the techniques and business of commercial acting. Agents/casting directors' showcase. Guaranteed commercial work. For more information call 761-9202.

Community Orchestra of the Portland Symphony invites string players to its Wednesday evening rehearsal. Locations vary. 883-2460.

Ghostwriter Mystery Tour invites kids ages 9-15 to audition for an upcoming performance in S. Portland. Auditions will take place Feb 24 from 4-7 pm in the gazebo area of the Maine Mall, Maine Mall Road, S. Portland. Nine kids will be selected based on personality and knowledge of basic ghostwriter trivia to compete in shows on Feb 26 & 27 featuring a surprise visit from a member of the TV cast. Ghostwriter airs on Maine Public Television Sundays at 6 pm. 774-0303.

Italian Folk Ensemble is auditioning singers and musicians. 767-3818.

Portland Stage Company's Grassroots Project seeks female dancers/actors for an original dance/theater piece. By appointment only. Call Jen Sokola. 828-5205.

concerts

saturday 26

Marie Dufresne & Mark McNeil and Kathy Osgood & Nancy Bowker (contemporary and traditional music from the British Isles) 7:30 pm, Swedenborgian Church, 302 Stevens Ave, Portland. Tix: \$7 in advance, \$9 at the door, discounts for children and seniors. 779-9549.

sunday 27

Portland String Quartet (classical music and reception) 3 pm, Woodfords Congregational Church, 202 Woodford St, Portland. Tix: \$15, \$10 seniors and kids under 12. 761-1522.

monday 28

Boston Museum Trio (music by Bach and Handel) 7:30 pm, Kresge Auditorium, Visual Arts Center, Bowdoin College, Maine St, Brunswick. Tix: \$10, seniors \$8, free with Bowdoin ID.

tuesday 1

Portland Symphony Orchestra (classical music by Gustav Mahler) 7:30 pm, free concert preview at 6:30 pm, Portland City Hall Auditorium, 30 Myrtle St, Portland. Tix: \$10-\$32. 773-8191 or 1-800-639-2309.

upcoming

Melissa Etheridge with Matthew Sweet 3/3/94 (rock & roll) 8 pm, Cumberland County Civic Center, 1 Civic Center Square, Portland. Tix: \$19.50. 775-3458 or 775-3331.

High School District Jazz Festival 3/3/94 (jazz band music) 2 pm, Westbrook Junior High School, Bridge Street, Westbrook. Tix: \$3, students and seniors \$2. 854-0830.

Portland Symphony Orchestra Youth Ensemble Soloists 3/3/94 (classical recital) 7 pm, First Baptist Church, Portland. Admission is free. 773-8191 or 1-800-639-2309.

Keith Crook & Michael Katz 3/4/94 (classical guitar) 8 pm, USM's Corthell Concert Hall, 37 College Ave, Gorham. Tix: \$8, students and seniors \$4. 780-5555.

Devonsquare & Schooner Fare 3/4/94 (annual benefit reunion concert) 8 pm, Holiday Inn by the Bay, 88 Spring St, Portland. Tix: 865-3682 or 761-2143.

Hugh Masekela/Miriam Makeba 3/5/94 (R&B, jazz, music from South Africa) 8 pm, State Theater, 609 Congress St, Portland. Tix: \$18 & \$22. 773-5540.

Art & Soul continued on page 24

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Art & Soul continued from page 23

concerts

The Oratorio Choral 3/5/94 (Choral Music: From the Inside Out) 2:30 pm, First Parish Church, Maine Street, Brunswick. Tix: \$10, students and kids \$5. 725-7103.

New York Voices 3/5/94 (vocal jazz ensemble) 8 pm, Portland High School Auditorium, 284 Cumberland Ave, Portland. Tix: \$6-\$15. 772-8630.

Hoese Family Concert 3/6/94 (music for kids and adults) 3 pm, Ludcke Auditorium Westbrook College, Stevens Ave, Portland. Tix: \$5. 797-9366.

The Oratorio Choral 3/6/94 (Choral Music: From the Inside Out) 2:30 pm, United Church of Christ, Congress Ave, Bath. Tix: \$10, students and kids \$5. 725-7103.

clubs

thursday 24

The Rhythm Fish (blues) The Big Easy, 416 Fore St, Portland. 780-1207.

Portland's Funniest Professional Contest The Comedy Connection, 434 Fore St., Portland. 774-5554.

Musicians Nite Out (drink specials for musicians) Geno's, 13 Brown St, Portland. 772-7891.

Pangaea (jazz-blues fusion) Granny Killam's Industrial Drinkhouse, 55 Market St, Portland. 761-2787.

Rare Form (heavy metal) Leo's Billiards, corner of Exchange and Fore streets, Portland. 780-1111.

Little Buffalo (rock) Moose Alley, 46 Market St, Portland. 774-5246.

Common Source (rock) Old Port Tavern, 11 Moulton St, Portland. 774-0444.

Mark Miller Blues Band Raoul's Roadside Attraction, 865 Forest Ave, Portland. 773-6886.

Ricklin' Rusty (karaoke) Spring Point Café, 175 Pickett St, Portland. 767-4627.

Jenny Woodman, Carol & Patti, and Flash & Tina (unplugged pop) T-Birds, 126 N. Boyd St, Portland. 773-8040.

Greg Powers (laser karaoke) Tipperary Pub, Sheraton Tara Hotel, S. Portland. 775-6161.

Deejay Bob Look (heavy dance/live karaoke in front of The Underground, 3 Spring St., Portland. 773-3315.

Open Mic with Maria Wolfe (acoustic rock) The Wrong Brothers' Pub at Port Billiards, 39 Forest Ave, Portland. 775-1944.

Decade Music ('60s-'80s alternative dance) Zootz, 31 Forest Ave, Portland. 773-8187.

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Some Pig (rock) Leo's Billiards, corner of Exchange and Fore streets, Portland. 780-1111.

Bicycle Thieves (rock) Moose Alley, 46 Market St, Portland. 774-5246.

Common Source (rock) Old Port Tavern, 11 Moulton St, Portland. 774-0444.

Low '90s (rock) Raoul's Roadside Attraction, 865 Forest Ave, Portland. 773-6886.

Black Pearl (rock) Spring Point Café, 175 Pickett St, Portland. 767-4627.

Jenny Woodman (rock) T-Birds, 126 N. Boyd St, Portland. 773-8040.

Tony Boffa Band (pop) Tipperary Pub, Sheraton Tara Hotel, S. Portland. 775-6161.

Deejay Tim Shaney (techno/tribal/trance) The Underground, 3 Spring St., Portland. 773-3315.

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Munk with Peace Corps, Slick Willy and Grover (three bands for three bucks) Zootz, 31 Forest Ave, Portland. 773-8187.

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Deejay Tim Shaney (techno/tribal/trance) The Underground, 3 Spring St., Portland. 773-3315.

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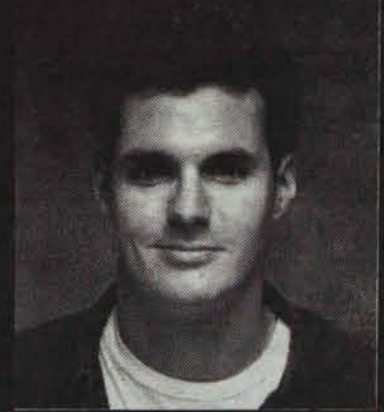
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Art & Soul continued from page 25

art

*Alex Katz: Four Paintings shows through April 3.

*Paul Strand: Selected Photographs Twenty photographs created by renowned American photographer Paul Strand from 1916-1963 recording his travels in Europe, Africa and the Near East, as well as landscape images from Maine and upstate New York shows through March 13.

*Vincent's Journey A porcelain life mask sculpture by Paul Rodrigue commemorating the struggles of people living with AIDS. Ongoing.

Portland Arts Center 25A Forest Ave. Portland. Works by Eva and Kris Horton will show in the center's gallery space following the Feb 27 Sunday matinee performance at 2 pm. 774-0465.

Raffles Cafe Bookstore 355 Congress St. Portland. New works by Lisa Bentley show during the month of February. Hours: Mon-Tues & Fri 7:45-5:30, Wed & Thurs 7:45-8, Sat 9:30-5, Sun 12-5. 761-3930.

Renaissance Antiques and Fine Art 224 Commercial St. Portland. Nineteenth-century paintings, marine antiques, 18th- and 19th-century Oriental furnishings, sterling silver and paintings by Terry Wolf and John Dehlinger. 879-0789.

The Stein Gallery 20 Milk St. Portland. Works by 65 nationally recognized and emerging contemporary American studio glass artists including Peter Andres, Rick Eckerd, Melanie Guernsey, Robert Mickelsen, Thomas Scoon, Robert Wilson and Leah Wingfield currently show. Gallery Hours: Mon-Sat 11-6, Sun 11-5. 772-9072.

Stillwell Books 19 Pleasant St. Portland. Polaroid photographs by Tom Marino currently show. Hours: Mon-Sat 10-6. 871-0480.

University of Southern Maine Portland Campus Center Fairmount St. Portland. Exhibit of portraits, photographs and quotations of Black history in Maine used in making the documentary film, "Anchor of the Soul" currently shows. Hours: Mon-Fri 7-10, Sat-Sun 10-7. 780-4090.

out of town

Bowdoin College Museum of Art Walker Art Building, Bowdoin College, Brunswick. The museum is open to the public free of charge. Hours: Tues-Sat 10-5, Sun 2-5. 725-3275.

*Bowdoin Creates: Four Years of Student Art marks the 100th anniversary of the opening of the Walker Art Building and shows through June 10. The exhibition features the work of more than 80 students.

*Crosscurrents Works originating from Africa, Asia, the ancient Greek world and the Americas that represent the cultural diversity of the museum's collection show through June 26.

*The Legacy of James Bowdoin III An exhibit of James Bowdoin's 1811 bequest of paintings, drawings, books and mineralogical specimens show through June 26.

*Orientalism: Visions of the Middle East and Northern India featuring works by 19th-century French and British artists shows through March 27. A gallery talk on this exhibit takes place Feb 27 at 2:15 pm.

Chocolate Church Arts Center 804 Washington St. Bath. Oils and pastels by artist Lee Brown show through Feb 26. Hours: Tues-Fri 9-4, Sat 12-4. 442-8627.

Cry of the Loon Route 302, S. Casco. "Pictures and Painted Pieces" by Susan Ames Peaples features monotypes and painted furniture show through March 13. Hours: daily 9:30-5:30. 655-5060.

Icon Contemporary Art 19 Mason St. Brunswick. Painted wall reliefs by Duane Paluska show through March 19. Hours: Mon-Fri 1-5, Sat 1-4 and by appointment. 442-8128.

The Kitchen 4 Pleasant St. Brunswick. Sixty drawings and paintings by Zee Cain show through April 7. Hours: Mon-Thurs 11-9, Fri & Sat 11-10. 729-5526.

Maine Bank and Trust Co. 112 Maine St. Brunswick. Landscape paintings by Mary Alice Trewey show through March 31. Hours: Mon-Thurs 8:30-4 pm, Fri 8:30-4 pm, Sat 9 am-noon. 729-3355.

Maine Maritime Museum Maritime History Building, 243 Washington St. Bath. Gallery hours: daily 9:30-5. Admission: \$6. 443-1316.

Olin Arts Center Museum of Art, Bates College, Lewiston. "Black Dolls, Memorabilia and Children's Literature," an exhibition focusing on the image of the black child as portrayed in 19th- and 20th-century books and artifacts, including hand-crafted folk dolls, and porcelain likenesses of famous African Americans, shows through March 20. Hours: 10-5 Tues-Sat, 1-5 Sun. 786-6158.

One Earth Imports 140 Main St. Freeport. "Born of Dreams and Whimsy," works by the master carvers of the Oaxaca Valley. Shows until further notice. Hours: Mon-Thurs 9:30-6, Fri-Sat 9:30-8, Sun 11-6. 865-3255.

Pejepscot Museum 159 Park Row, Brunswick. "Worth a Thousand Words: Contemporary Images of Joshua L. Chamberlain," shows through 1994. Lithographs, oil paintings and sculpture produced since 1982 portray the Civil War veteran and former president of Bowdoin College. Hours: Mon-Fri 9-4:30, the first Sat of each month 1-4. 729-6606.

Praxis 184 Lower Main St. Freeport. "Inspiration from Winter's Ice, Crystal and Snow," reflected in 14 and 24 karat brooches by Judith Barker shows during February. Hours: Thurs-Mon 10-5. 865-6201.

Sabbathday Lake Shaker Museum Route 26, New Gloucester. An exhibit of Shaker furniture is currently featured. Hours: Mon-Sat 10-4:30, 926-4597.

University of Southern Maine Art Gallery USM/Gorham. Gallery Hours: Sun-Thurs 12-4. 780-5409.

Wellehan Library St. Joseph's College, Standish. "Montage of the Seasons," an exhibit of 31 quilts created by Jeanette Brewster and Tonya Nichols, shows through March 4. 892-6766 X1776.

other

Art in the Afternoon Those age 55 and over are invited to work with artist Marguerite Lawler in the Portland Museum of Art galleries and classroom studio on Friday afternoons to learn the basics of drawing. Spaces fill quickly, so register early. Cost: \$30 for museum members, \$36 for nonmembers. Seven Congress Square, Portland. 775-6148.

Benefit Print Sale The Maine Children's Cancer Program is selling limited edition prints of "Reflections, Portland, Maine" by local watercolorist David W. Clough. Proceeds from the sale of the first 300 prints (in a 500-piece run) will be donated to the program. Prints are available at the program offices in Shop 'n Save Plaza, 295 Forest Ave, Portland. 775-5481.

Bookbinding Susan Holland offers weekend workshops and individual instruction in the craft of book-binding and box making at the Holland Bindery, 20 Danforth St. Studio #201, Portland. Cost: \$50. 874-0909.

Creative Arts Program Portland Recreation offers classes in drawing and painting for senior adults Tues and Fri from 9:30 am-12:30 pm at Northfield Green Community Room, 147 Allen Ave. Portland. 874-8793.

Cross-generational Art Classes for children and elderly people are currently being offered. 892-2501.

Discussions of Photography at the Danforth Gallery 34 Danforth St. Portland Thursday evenings in February at 7 pm. Topics include "Digital Imaging: Concept, Creativity and Production" with Katrin Elsmann and Johns McIntosh Feb 24. 846-4721.

Hand Spinning Classes Learn to spin luscious, warm exciting yarns in a fiber arts center surrounded by fabrics, fashions and looms Thursday afternoons in Brunswick. Cost: \$40 for four sessions. 721-0678.

Open Slide Night The Union of Maine Visual Artists (UMVA) invites artists, craftspeople and anyone interested in the UMVA to attend an open slide night the second Friday of each month at 7:30 pm at Jay York Affordable Photo, 58 Wilmet St. Portland. Bring slides for discussion/feedback. 773-3434.

Portland Camera Club meets Mon at 7:30 pm at the American Legion Hall, 413 Broadway, S. Portland. Monthly events include B&W, color print and color slide competition.

Senior Art Classes at South Portland Recreation: 21 Nelson Road, S. Portland. "Watercolor Explorations" takes place Tuesdays from 10-11 am and Thursdays from 9:30-10:30 am; "Jewelry Making and Small Crafts" takes place Thursdays from 11 am-12:30 pm. Cost: \$10 for six classes including materials. All levels welcome. 767-7650.

"Paint Your Heart Out" is a watercolor class for adults offered by Maine artists Jane Way and Elaine Teslikis Saturdays from 9-noon beginning March 5 at Southern Maine Technical College, Fort Road, S. Portland. Beginners to advanced artists can work with this fine art medium in a fresh and non-intimidating studio atmosphere. Registration is ongoing, fees do not include supplies. 767-9500.

sense

Activism in the Age of Apathy: A Closer Look at Pro-Activity Facing the HIV/AIDS Pandemic with ACT-UP, Portland is the topic at The Gathering, March 1 from 7-9 pm in the USM Commuter Student Lounge in the Portland Campus Center, Bedford St. Portland. Students and others welcome. 780-4050.

Being Gay in the Business World is the topic of this seminar at the Holiday Inn by the Bay, 88 Spring St. Portland, sponsored by the Matlovich Society Feb 24 at 7:30 pm. A panel of local lesbians and gay men will discuss "Fortune 500 to Self-Employed: Gay Men and Lesbians in the Business World." Handicapped accessible. 773-1209.

Brown v. Board of Education: 40 Years After Benjamin Chavis, executive director of the NAACP, explores the landmark supreme court decision making segregation illegal in this free lecture March 3 at 7:30 pm at the Bates College Chapel, Bates College, Lewiston. 786-6330.

Description and Point of View explores two indispensable and intertwined elements of fiction writing. Monica Wood leads this one-day workshop from 11 am-4 pm at the Maine Writers Center, 12 Pleasant St. Brunswick. Cost: \$35 members, \$45 nonmembers. 729-6333.

Discussions and Reviews at the Pilgrimage Interfaith Bookstore and Center for Dialogue, Tuesdays at lunchtime and Thursdays at 7 pm include a discussion of "Theological Necessities for the 21st Century" with Rev. Michael Dwinnell March 3. 772-1508.

Jebel Barkal, Sacred Mountain of Kush is the title of a free lecture by Timothy Kendall, associate curator of ancient Egyptian, Nubian and Near Eastern art at the museum of Fine Arts in Boston. The talk will explore Kendall's archaeological work on ancient Nubian sites in Sudan and takes place March 3 at 8 pm at the Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6330.

Poetry Workshop sponsored by the Maine Writers and Publishers Alliance allows participants to critique and discuss their own work. Meets Feb 26 from 11 am-4 pm at the Maine Writers Center, 12 Pleasant St. Brunswick. Cost: \$35 members, \$45 nonmembers. 729-6333.

Women's History Month Activities at the University of Southern Maine's Portland and Gorham campuses, and at other locations, include films, videos, lectures, discussions, dinners, demonstrations and other diverse events throughout March. A Women's Film Series shows March 1, 3, 15 and 17 at noon; the video, "Heaven will Protect the Working Girl" will be shown and discussed March 3 at 11 am and the First Women's Film and Video Festival takes place all day March 5. For ticket and other information call 780-4269.

Writing for the Discovery Channel is the topic of a discussion sponsored by Maine Media Women and the Maine Writers and Publishers Alliance March 2 at 7 pm at the Maine Writers Center, 12 Pleasant St. Brunswick. Donation: \$2 for group members, \$4 for nonmembers. Reservations are not required. 729-6858 or 443-5893.

wellness

Bringing the Mind Home is an introductory meditation series based on "The Tibetan Book of Living and Dying" meeting Feb 25 from 7:30-9 pm at On Balance, 4 Milk St. Portland. Donation is \$6. 655-4174 or 428-3399.

Lamaze Prepared Childbirth Classes sponsored by The Birthplace at Mercy Hospital, in cooperation with Cape Elizabeth Community Services, begins March 1, April 12 and May 31. The six-week sessions will cover all aspects of labor and birth including changes during pregnancy, relaxation, Lamaze breathing, pain management, medication, Cesarean birth, birth plans support person participation, newborns and early parenting. 879-3578.

Laugh the Winter Blues Away Explore ways to become a "humorist" in this workshop on using humor to reduce stress, improve relationships, enhance creativity and lift spirits Feb 26 from 8:30 am-12:30 pm at the Swedenborgian Church, 302 Stevens Ave. Portland. Cost: \$20. 828-4643.

Love Your Body This 10-week expressive therapy group for women who want to change the way they feel about their bodies takes place from 6-8 pm beginning March 3. All body shapes and sizes are welcome to this gentle exploration of body shame, feelings, messages and love through the use of movement, art, psychodrama and journaling at the Expressive Therapy Center, 150 St. John St. Portland. 865-6027.

Massage for Parent and Child This class teaches you to feel energy and learn specific massage technique to share the power of healthy, healing touch within your own family. Taught March 5 from 1 pm-noon by licensed medical massage therapist Katya Gettys at KatEssence in Freeport. Cost: \$20. 865-0431.

Pediatric Basic Life Support This course, offered by the Brighton Medical Center, teaches caregivers the hazards to which children may be exposed, how to make a safe environment and basic one-person rescue techniques for infants and children. The center is at 335 Brighton Ave. Portland. Instructors are certified by the American Heart Association. \$15 per person or \$25 per couple. Class size is limited, register early. Next class Feb 26. 879-8458.

Spiritual Education Classes are offered at Light of the Moon, 324 Fore St. Portland. A March 3 class from 6:30-9 pm will focus on the topic, "Understanding Your Dreams." Cost: \$20. 828-1710.

T'ai Chi Series taught by USM graduate student Way Zheng, employing the classical methods, are sponsored by the U.S. China Peoples Friendship Association and the Chinese and American Friendship Association of Maine. For location and registration information call 774-3308.

family

Children's Museum of Maine offers exhibits and activities for children of all ages. Hours: Mon, Wed, Thurs, Sat 10 am-5 pm; Tues & Sun 12-5 pm; Fri 10 am-8 pm. 142 Free Street, Portland. Admission \$3.75, free to the public Fridays from 5-8 pm. Pre-registration and additional fees required for some activities. 828-1234. Upcoming activities include:

*Cartooning Club every other Sat from 10-11:30 am.

*Computer Workshops for kids meet at various times.

*Juggling and Magic Club meets every other Mon 3:30-4:30 pm.

*Pee Wee Science for kids ages 3-6 meets every Thurs at 10 am & 1 pm.

*Star Science Club meets Sat at 11 am (ages five to six), 1:30-3 pm (ages seven to nine), and 11:30 am-1 pm (ages 10-12).

*Vacation Week events Feb 21-26 include Star Shows, camera obscura demonstrations, papermaking workshops, a chance to meet members of the Portland Pirates Hockey Team, an introduction to native sea creatures and mural-making. Call for activity dates and times.

Cinderella... Frozen in Time Dorothy Hamill's ice Capades skate into the Cumberland County Civic Center Feb 23-27 with this magical production starring Russian Pair Champions Rashid Kadykaev and Elena Kvitchenko. Performances Wed-Sat at 7 pm and Thurs-Sun at 2 pm at the Civic Center, Spring St. Portland, Ms. Hamill directs, but does not perform. Ticket: \$9.50-\$18.00. Kids 12 and under and seniors save \$2 off \$9.50 and \$12.50 tickets except on opening night. Group discounts available except on opening night. Service fees added to phone orders and outlet sales. Ask about the Girl Scout Promotion, WGMF Family Night, and Downeast Pharmacy Night discounts. No double discounts, refunds or exchanges. 775-3458 or 775-3331.

Creative Resource Center, 1103 Forest Ave. Portland, offers fun activities for kids and adults who care for them. Upcoming programs include: fanciful creature collages for 4-7-year-olds Feb 24 from 11 am-noon; finger puppets for 4-7-year-olds Feb 25 from 11 am-noon; mobiles for 5-12-year-olds Feb 26 from 1-2:30 pm. Fees vary, reservations required. Children must be accompanied by an adult. 797-9543.

Grandparents Support Group Anne Marie Betters, Crisis Service Manager of the Rape Crisis Center will discuss important issues when the group next meets Feb 28 from 7-9 pm at Keeley's Banquet Center, 178 Warren Ave. Portland. 797-9227, 883-4553 or 793-8160.

Longfellow 187th Birthday Celebration for the whole family takes place Feb 26 starting at 11 am at the Maine History Gallery, 409 Congress St. Portland. Mayor Ann Pringle, local historian Roger Ray and other guests will read poems chosen for their appeal to children. Admission \$3. Maine Historical Society Members \$2. Kids under 12 free. 774-1822.

Performing Arts Workshops for children ages 7 years and older take place Saturdays March 5-May 21 at the Warren Memorial Library in Westbrook. Louis-Philippe will lead participants in singing, acting, movement, storytelling and improvisation. Ages 7-9 meet from 1:30-3 pm, ages 10 and older meet from 3:30-5 pm. A \$15 donation for the entire session is requested, financial assistance is available. 874-9002 or 854-5891.

sweat

Aqua Fitness and Aqua Aerobics USM Lifeline offers its next ten-week sessions of these programs starting Feb 28 for people who find other types of aerobic exercise too stressful on their joints. Register by Feb 25. 780-4170.

Bolevo Your Way Into Spring beginning March 4 at Gotta Dance, 657 Congress St. Portland. Beginner and intermediate levels are available at this four-week, Friday workshop. Cost: \$6 per person. 773-3558.

Body & Spirit is the perfect fitness class for exercise naysayers offered by the Portland YWCA. Tuesday evenings from 5:30-6:30. The ten-week session combines the best elements of dance, movement, exercise, stretching and relaxation techniques. Cost: \$5 per session. Bring an exercise mat or blanket to the YWCA, 87 Spring St. Portland. 874-1130.

Contradance with Ellen & the Sea Slugs the first Sat of each month at 7:30 pm at Saco River Grange Hall, Salmon Falls Road, Bar Mills. Cost: \$4, \$2 kids, \$10 family max. 929-6472.

Country Line Dance Lessons with USM's Linda Seidl will place Mondays from 7-9 pm through April 25 at USM's Brooks Student Center, Gorham. Class will not meet March 28. Cost: \$1. 780-4173.

Dance Workshop with Donlin Foreman, principal dancer in the Martha Graham Dance Company, takes place at Portland Ballet, 341 Cumberland Ave. Portland, March 4 from 4-5:30 pm. One participant will be selected to receive a tuition scholarship to attend the Martha Graham School Summer Intensive Workshop. Cost: \$10 to participate, \$8 to observe. 772-8630 or 1-800-639-2707.

Full Figure Aerobics is a class for XL, XXL plus sizes only. This fun, noncompetitive class features low-impact aerobics and line dancing. New session starts Feb 28 and meets Mon, Wed and Fri from 5:15-6 pm at the Adult Basic Learning Exchange, 57 Douglas St. Portland. 799-0197.

Full Moon Group Touring offered by Back Country Excursions of Maine Feb 26 and March 26. Begin the evening with a potluck meal, then cross-country ski under a full moon on wide forest trails. Finish up with hot chocolate, dessert, and a hot tub soak. All tours are guided in Parsonsfield. Cost: \$20 per person. Tours limited in size, call for reservations. 625-8189.

Line Dancing for beginners takes place Wednesdays from 7:30-9 pm at South Portland Recreation, 21 Nelson Road, S. Portland. Limited to 25 people, registration now taking place. 767-7650.

Maine Outdoor Adventure Club offers trips and events to people of all skill levels, beginner to expert. Annual Winterfest March 5 (865-4406). Wednesdays at 6 pm cross-country ski or skate with the Casco Bay Bike Club (865-9558). Weekly walk around Back Cove every Tues & Thurs at 6 pm (meet in Payson Park). Monthly meetings take place at the North Deering Congregational Church, 1364 Washington Ave. Portland. For trip info, call the Outdoor Hotline at 828-0918. For club and membership info call 774-3886.

March Madness Coed Volleyball Tournament sponsored by USM Lifeline takes place March 5 at the USM Portland Gym, Falmouth St. Portland. There will be two levels of play — intermediate and MSVBA sanctioned intermediate divisions. Registration required by Feb 25. 780-4574 or 780-4170.

Nature Walk A sure cure for family cabin fever is an opportunity to enjoy — not dread — a trip outdoors. Bundle up and join Maine Audubon Society for a nature walk Feb 26 at 1 pm at the Gislard Farm Sanctuary, 118 U.S. Route 1, Falmouth. You'll learn about the sanctuary's winter residents before heading out for a guided tour. \$3 members, \$4 nonmembers. 781-2330.

Singles Dance takes place Feb 26 from 8:45 pm-12:30 at the Elk's Club, Outer Congress St. Portland, with DJ Eric Kruger. Smoke free. \$5 members, \$8 others. 1-800-375-6509.

Step Aerobics Plus USM Lifeline's high-intensity, low-impact workout for all ages and fitness levels begins Feb 28. Classes are held Mon, Wed and Fri at morning, afternoon and evening times. Register by Feb 25. 780-4170.

Think Spring Dance sponsored by the Holy Trinity Church of Portland takes place March 5 from 8:30-12:30 at Michel's Banquet Center, 202 Larabee Road, Westbrook. Neo Kema, a band from Boston, will play Greek and American music at this fundraising dance. Ticket: \$15 per person, includes an evening of Greek folk dancing lessons at the church parish hall Feb 24 from 6:30-9 pm. 883-9981.

Hey, Twinklitoes! New classes are beginning March 1 at Gotta Dance. FoxTrot, Tango, Rumba and Cha Cha are available in beginner, intermediate and advanced levels. Also available are "For Couples Only" classes in Waltz and Swing. Fees vary and all take place at Gotta Dance, 657 Congress St. Portland. 773-3558.

Walk/Jog/Aerobics USM Lifeline offers its next ten-week session of this program starting Feb 28. Classes meet three times a week at various times and locations. Register for this flexible program by Feb 25. 780-4170.

Art & Soul continued on page 28

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Art & Soul continued from page 27



our towns

Beananza at Groveville Fire Station, Turkey Lane, Buxton Feb 26. Beans, casseroles, salads, bread and pies star in this show of sustenance sponsored by the Bonny Eagle Jaycees Red Hot Meteors in Flight. Seatings at 4:30 and 5:30 pm. Cost: Adults \$4.75, seniors \$4, kids \$2.50, children under 5 free. 727-4025.

Bingo Nights Thursdays at 6:30 at the Hillcrest Community Center, 126 Route 1, Scarborough, benefit the Starlight Foundation of Maine, which grants wishes to seriously ill children. 883-2512.

Blues Buster What chases the winter doldrums away better than a Girl Scout Cookie? How 'bout another one? Junior Girl Scout troop 1720 of Scarborough will hold a cookie booth sale Feb 26 from 10:30 am-4 pm at the Maine Mall Shop 'n Save and at Shaw's in Scarborough. Pick up Trefoils, Thin Mints, Samosas and the new pecan delights, Juliettes, for \$3 per box. Proceeds will finance the troops trip to Old Sturbridge Village. 883-9104.

Breakfast Eats at Tuttle Road United Methodist Church, Cumberland include eggs, juice, coffee, sausage and muffins March 5 from 7:30-9:30 am. Cost: \$3 adults, \$1.25 kids. To work up an appetite, start your spring cleaning early and set aside any unwanted items for the church's June rummage sale. 829-5238.

Grand Event '94 The Jewish Community Center presents this annual fundraiser benefiting its programs March 5 from 6:15 pm-1 am at the Holiday Inn by the Bay, 88 Spring St, Portland. Among the festive activities will be a silent auction, casino games, dancing, dinner (Kosher available) and a live auction. Cost: \$30 per person includes \$5 reverse raffle ticket for a four-day South of the Border cruise. 772-1959.

Maine Animal Coalition meets Feb 26, March 26, and April 23 from noon-2:30 pm at the People's Building, 155 Brackett St, Portland, to update members and others interested on current projects and opportunities to become involved. 781-7170.

Math/Science School Discussion The proposed Maine School of Science and Mathematics is the topic of a public information meeting for interested parents, students, teachers and the public March 5 from 10 am-noon at Lyman Moore Middle School, 171 Auburn St, Portland.

Portland in the Next Century is the focus of noon-time lectures sponsored by Greater Portland Landmarks. Upcoming topics include: "The Arts as a Cultural Magnet" March 3 and "City Life: What Can It Be" March 6. The series takes place at the First Parish Church, 425 Congress St, Portland at noon, pre-lecture brown-bag lunch at 11 am. Cookies, fruit and coffee available. 774-5561.

A Taste of India Bring your own specialty to this vegetarian potluck supper Feb 26 at 6 pm at 35 Saunders St, Portland. Celebrate cultural and culinary diversity at no charge, courtesy of Southern Maine Vegetarians and your own culinary talents. 773-6132 or 774-8889.

Transportation, a Lifelong Need is the topic of a public forum cosponsored by the Task Force to Study the Safe Mobility of Maine's Aging Population and the Edmund S. Muskie Institute of Public Affairs, Feb 25 from 8:30 am-4 pm at USM's Luther Bonney Auditorium, Bedford St, Portland. Cost: \$25, students and seniors \$20, includes lunch. 775-6503 or 1-800-452-7411.

etc

At the Planetarium USM's Southworth Planetarium offers several weekly shows. Varied themes Fri and Sat at 7 pm; children's shows Sat at 3 pm including "Alligator in the Elevator" and "Little Star that Could." Led Zeppelin laser light concert Fri and Sat at 8:30 pm. School Vacation Week matinees take place Feb 21-25 at 11 am and 1 pm. Tix: \$4 adults, \$3 kids & seniors. The planetarium is located on the USM/Portland campus. 780-4249.

Books Needed! The Maine Writers and Publishers Alliance is seeking used books for its book sale fundraiser March 26 from 10 am-1 pm at the Maine Writers Center, 12 Pleasant St, Brunswick. Donors may drop off all kinds of books, hardcover or paperback, Mon-Fri between 10 and 5, or Sat between 10 and 1. MWPA may also arrange to pick up books. All proceeds will benefit MWPA, a nonprofit membership organization dedicated to the advancement of Maine literature. 729-6333.

"Crusin' in Love" is the title of the annual fashion show presented by the Retail/Fashion Merchandising class at Portland Regional Vocational Technical Center March 1 at 7 pm at PRVTC, 196 Allen Ave, Portland. Door prizes and raffles. Special commentator is WBML Morning Show's Mark Persky. Tix: \$3, kids under 12 free. 874-8165 X334.

Dating in the '90s is a Feb 24 seminar for women on winning today's dating game. Topics include dating services, personal ads, meeting places and other important issues. Takes place from 6:30-8:45 pm in the Portland Public Library conference room, 5 Monument Square, Portland. 874-7082.

Displaced Homemakers can prepare to enter the business world in a 10-week program offered by Maine Displaced Homemakers March 29-June 2. The class will take place in Portland on Tuesdays and Thursdays from 9:30 am-3 pm. Women who wish to start a business in a technical or nontraditional field are especially encouraged to apply. Admission is free, but enrollment is limited. Registration required by March 11. 1-800-442-2092.

Enriched Golden Age Center invites men and women 60 and over to daily luncheons at 297 Cumberland Ave, Portland. Meal at noon. Special programs on Wednesdays include "The Coming of Age—a Lifestyle Program on Health Aging" by Dr. Alan Xenakis March 2. Line dancing every Monday at 10 am. Donation: \$2.50. Transportation available. 774-6974.

Financial Planning in Retirement is the topic of a free public seminar with retirement planner Clifford Ryan March 3 from 1:30-3 pm at Cape Elizabeth High School, Ocean House Road, Cape Elizabeth. The seminar is sponsored by Cape Elizabeth Community Services and topics will include changes in Medicare and Medicaid; planning for medical care; passing assets to loved ones; probate and probate avoidance; maximizing retirement income and the 1993 Tax Act—what it means to you. Seating is limited, call for reservations 799-2868.

Free Trees During February, the National Arbor Day foundation is offering ten free Colorado blue spruce trees to each person who joins the non-profit organization. The trees will be shipped postpaid, with planting instructions. In time for planting between March 1 and May 31. If they don't grow, NADF will replace them. Send \$10 to Ten Free Blue Spruce Trees, National Arbor Day Foundation, 100 Arbor Ave, Nebraska City, NE 68410 by February 28.

Friends of Feral Felines is a new group helping stray cats and needs volunteers and homes for orphan kittens. 772-3484.

Hunter Safety Course is now mandatory for all first-time adult licensees and covers proper handling of firearms, map and compass reading, first aid and hunter ethics. Offered by the South Portland Parks and Recreation Department, the class runs for six weeks beginning March 1. Free, but pre-registration is required. 767-7650.

I'm the Tax Man The Internal Revenue Offices at 220 Maine Mall Road will be open until 6 pm on Tuesdays through April 15. 1-800-829-1040.

Intermediate Fly Tying School at the L.L. Bean store, Casco St, Freeport, Feb 26 & 27 from 9-5. Cost: \$125 includes materials and lunch. 865-4100.

Maine Maritime Museum During vacation week, Feb 19-27, kids are admitted to the museum free with a paying adult. A March 3-4 Discovery Program topic is "Building Small Vessels." A March 5 workshop from 8-5 focuses on "Recanvassing Your Canoe." 243 Washington St, Bath. Fees vary. 443-1316.

MOFGA Certification The Maine Organic Farmers and Gardeners Association is accepting applications from growers wishing to have their crops and livestock certified as meeting MOFGA standards. Write MOFGA, P.O. Box 2176, Augusta, Maine 04338 or call 622-3118.

Quick Cooking Learn to make pasta with a twist in this class offered by S. Portland Parks and Recreation March 1 from 6:30-9:30 pm in the home ec room at Memorial Middle School, 120 Wescott Road, S. Portland. Cost: \$12. 767-7650.

Rock Off The Maine Musicians' Association seeks high school bands with original material to compete in its 12th annual competition in April and May. Registration deadline March 1. Call 874-9002 for details.

Saltwater Fly Tying Dreaming of those summer days in the pounding surf? L.L. Bean offers this workshop with Bob Popovic March 5 or 6 from 9-5 at the retail store to get you ready for fun with fish. Bring your own vise and tools. Bean's will provide materials and lunch. Class size is limited to 12. Cost: \$75 per person per day. Call to pre-register 1-800-341-4341 X3100 or X2666.

SCORE Service Corps of Retired Executives, a volunteer organization supporting small business, holds seminars regularly from 2-4 pm at 66 Pearl St, Room 211, Portland. Cost: \$20. Upcoming topics include "How to Remain Profitable in 1994" (for retailers only) Feb 24. 772-1147.

Venture Club Got itchy feet? Sign up for one of WYCA Portland's Venture Club bus trips. Upcoming travels include a March 7 visit to the New England Flower Show; a March 17 trip to the Shubert Theater for a performance of "Crazy for You"; and a March 24 journey to the Wang Center for a performance by the Rockettes, starring Susan Anton. 874-1130.

Winter Comfort and Survival are important things to know about this time of year, and Maine Audubon Society offers this review of how to choose the right clothes for staying warm and dry and other survival tips Feb 27 from 2:30-3 pm at the Gilsland Farm Sanctuary, 118 U.S. Route 1, Falmouth. Cost: \$3 for members, \$4 for nonmembers. 781-2330.

Worldwide Marriage Encounter Weekend takes place March 4-6 at the Ramada Inn, Lewiston. This weekend experience is designed to improve a couple's communication skills. It is not counseling or group therapy, but a private experience in which couples have a chance to focus on themselves and their marriage away from the distractions of home and jobs. For information write RRI, Box 2007, Weeks Mills, Maine 04361 or call 986-2236.



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1. Fax us any classified ad on any Thursday and we'll run that ad FREE 1 week! (15 word limit, one per customer). Some restrictions apply. FAX # 775-1615.
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SUPER BINGO
Sunday, March 6
\$35 pks 24 cards & 2 shotgun
\$50 pks 36 cards & 2 shotgun

5-7 PROFESSIONAL WOMEN to form support group to share experience of balancing work/family. Ages 35-50, married, children. Portland/Lewiston/Auburn area. No paid leader. 892-7240.

BAHAMA CRUISE - 5 days, 4 nights, underbooked. Must sell. \$279/couple. Limited tickets. (407) 767-0208, ext. 4553. Mon-Sat. 9am-10pm.

CREDIT REPORTS REPAIRED - Reps, bank, utilities, late payments, etc. Guaranteed. Call 10am-9pm. C.F. Agency, 1-800-395-6665.

DAILY HOROSCOPE - Updated daily! Call 24hrs. (900) 388-3200, 11:58am-11:59pm, St. Diego, CA.

MOVING! Need To Sell Dating Service Membership. In-depth interview, seven introductions. \$800. 770-9036 days/772-6517 evs.

VOLUNTEER FOR AFRICAN NONPROFITS for 1 year as an Urban Development Intern. Positions in Kenya, Uganda, Burkina, Zimbabwe, South Africa. Call (202) 625-7403 for info.

WINNING LOTTERY NUMBERS!! Can you find any winning patterns? Complete 1993 lists of Megabucks/Cash 5. Both \$10. Check/ M.O. to: Howard, P.O. Box 2092, Scarborough, ME 04070.

lost & found

FOUND - 1 male dog, Broadway & Kelsey St. area, South Portland. Please call 799-2191.

FOUND - Ladies watch at Shaw's Westgate Shopping Center end of January. Call 772-1600 to describe.

rideshare

LOOKING FOR GM TO SHARE EXPENSES driving to Fort Myers, FL. Leaving approx. 1st week of March. If interested, call 774-1873.

SEEKING RESPONSIBLE PERSON to share driving expenses to New Mexico. Smoker ok. Call 879-1683.

help wanted

****NURSING - NURSES**** Immediate openings, all shifts, for experienced personnel. For appointment call Nursing Network 773-5503.

BOSTON NANNIES - Boston nanny positions available for qualified individuals. Salary, benefits. Nannies Nook, Inc. 10800-543-4339.

DAYCARE TEACHER - Infant caregiver needed to work with children ages 6wks-18mos. 777 position. Available Feb. 18. Experience req. Apply in person at Little Red Caboose, 102 Ridgeway, Falmouth. 781-2508.

EARN \$5-8 PER HOUR - Must be available for a min. of 2 hours on Saturday. Must have proof of insurance. Deliver Maine's newest newspaper. For more information call 1-800-355-5518.

EDITOR wanted for monthly community newspaper. Circulation 3,000. Part-time position working w/volunteers. 10 issues per year. Please send letter and resume to: Munjoy Hill Neighborhood Organization, 92 Congress Street, Portland, ME 04101.

GIRLS WANTED from ME, NH & MA, between 7-19, to compete in this year's 5th Annual 1994 Portland Pageants. Over \$20,000 in prizes & scholarships. Call today 1-800-PAGEANT. Ext. 1318 (1-800-724-3269).

INDEPENDENT SALES & SERVICE REPS - Take over existing accounts & build your own part-time business by selling & servicing Foggy Mountain worm & crawler retailers. Protected territories available throughout New England. This is a commission only, ready to roll opportunity. Ideal for retired persons or school teachers. Must have reliable transportation & standard sized refrigerator for storage. Call Kenneth Thibault at 1-800-527-6766.

MODELS NEEDED for advanced hair color and cuttings workshops. Call Panache Salon, Portland's Hair Color Specialist. 772-5767.

help wanted

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Casco Bay Weekly is looking for an experienced telemarketer to help sell classified line and classified display advertising. You are a gregarious self-starter ready and willing to pick up the phone and call, call, when you aren't too busy handling incoming calls. Your typing and proof-reading skills are meticulous, and you can easily figure simple math in your head. If you can close quickly and would enjoy being an ambassador for the fastest growing newspaper in New England, then your phone is ready. Pay is commensurate with experience, with a base start, moving to commission. Send a letter and/or resumé to:

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Crossroads for Women, a not-for-profit, residential and out-patient chemical dependency treatment facility seeks an **EXECUTIVE DIRECTOR**. The successful candidate will have a unique combination of management, administrative, financial, grant-writing and leadership skills, a background in substance abuse treatment and must possess a minimum of a Bachelor's degree in an appropriate discipline. Flexibility, a commitment to women's issues and the ability to manage a staff of dedicated professionals are required qualities.

Send resumes to:

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roommates

BIG, ANTIQUE CAPE - Walk to Willard Beach, neighborhood mechanic, W/D, D/W, lots of storage, room available immed. \$250+ low utility. 799-2654.

CAPE ELIZ - Share 3BRD. house. Storage, garage, ocean views, 5mins. to Portland. \$300/mo. +1/3 utility. 799-5553.

DURHAM, ME - Recovery oriented, N/S housemate wanted. 1 acre on Rt. 125. Small pool. \$250/mo. + 1/2 utility. 729-8994.

E PROM - 30+, N/S, F, to share large apt. Fabulous ocean view/deck. Avail. 3/1/94. \$300/mo. + heat included. 774-6519.

E PROM - Seeking creative, upbeat, N/S, F/M, share 3BRD. apt. Available 3/1/94. \$260/mo. includes utility. 761-0256.

EAST END - Responsible, N/S, witty woman needed, share 2BR apt., quiet neighborhood. \$225/mo. oil/elec. Jennifer. 780-1675.

FOREST AVE - N/S, F, to share 2BRD apt. w/ cat. Parking, laundry, quick walk to USM. \$237.50/1/2 utility. 773-3657.

FREE ROOM AND SMALL SALARY for right person to share lovely Freeport home with parent and child in exchange for 10-15 hrs/wk. babysitting. 865-4476.

INTOWN - Room w/view. Mature, GM looking to share apt. w/volunteer, N/S, who values privacy, cleanliness. \$285/mo. + utility. DW, W/D, parking. 772-8116.

NO DEERING - Sunny home seeks responsible, N/S, neat, M/F. Wood floors, W/D, yard, parking, sunroom, storage. \$250/mo. + 1/3 utility. Security deposit. 797-9424.

NORTH DEERING - 10-room colonial w/large yard. Professional, 25+, good sense of humor. Parking. W/D, fireplace. \$295/mo. + 1/3 utility. 775-7979.

PARK STREET - Responsible, N/S for 2BRD, large, sunny apt. W/D. \$342.50/mo. + electricity. Parking included. 774-7955 days, 775-7579 evs.

PEAKS ISLAND - M/F, 1 smoke & have two Newfoundland. \$250/mo. + 1/2 utility. No deposit. 766-9750.

PORTLAND, TAMARLANE - Share 2BR, W/D, gas heat, parking. Be responsible, professional, mature, M/F. \$275/mo. + 1/2 utility. 874-0417. References.

PORTLAND - Great apartment, great price. Responsible, professional, N/S to share lovely 2+BR, 2BR, parking, W/D. Female preferred. Npets. \$300/mo. + 1/2 utility. 775-5125.

PORTLAND - Responsible M/F to share house. Parking, W/D, deck, yard. \$260/mo. + 1/2 utility. 772-2336.

PRIDES CORNER - M/F, N/S, to share 3BRD. home. Large yard, parking, W/D. \$400/mo. + phone. 878-5453.

READ STREET (near Cheverus HS) - Come share a lovely, quiet, 2BR house w/ a WF 34. Complete w/ fireplace, cats, claw-foot tub & good cheer. \$400/mo. utility included. Please no cigarettes, pets or major life crisis. 879-7196.

RESPONSIBLE, MATURE, N/S FEMALE to share cozy house Deering area. Quiet, safe neighborhood. Private yard, parking. Must value privacy and a clean home. Sunny living room w/ fireplace, bright working kitchen w/ dishwasher. Avail. 3/1/94. \$275/mo. + utility. 775-0205.

SEABOARD - M/F to share 3BRD. house. Country setting w/pool, deck, W/D, D/W, cable TV. \$300/mo. 787-3451.

STATE ST. - Immediately - Big Victorian place to share with mellow, considerate folks. \$200/mo. + part utility. 828-8854.

THE MARLBOROUGH - Share w/ professional. Bright, spacious, 2BRD condo in charming historic building. Secured entry. \$325/mo. + 1/2 utility. 774-2659.

WASHINGTON AVE - Male roommate wanted, pleasant neighborhood, parking, W/D, 2nd floor. \$225/mo. + 1/3 utility, sec. dep. 879-6088. Avail. 1/94.

WASHINGTON AVE - Near Payson Park, large 4BR house, W/D, parking, lots of room. \$350/mo. includes everything. 772-6741.

WEST END - N/S, F, to share 2BRD. in brick Victorian. Hardwood floors, 3rd floor, deck. \$288/mo. heated/HW. 774-5342.

WEST END - Normal GM. 30's, seeks other normal person to share beautiful apt. Giant closets, gas heat. \$275/mo. 761-0562.

WEST END - Roommate needed, March. Please be responsible and fun. \$250/mo. + 1/3 utility. Great space. Call 774-0769 anytime.

WOODFORDS - Responsible N/S, M/F to share 3BR house, storage, parking. \$217/mo. + 1/3 utility. 774-8018 evs.

WOODFORDS - 1BRD, 1st floor, private entrance, parking, \$350/mo., all utility. Heat & HW included. Tom 761-0832.

WESTBROOK - 1BRD, 1st floor, private entrance, parking, \$350/mo., all utility. Heat & HW included. Tom 761-0832.

WESTBROOK - Gorgeous 3BRD apt. Hardwood floors, large sunny kitchen. \$600/mo. Call 854-4274.

5% DOWN AT LUV - \$181 for 180 months, \$850 down OR \$16,995 APR 10.75%, "1994" 70 3BR. Factory 1 year/5 year warranty. (207) 786-4016. Daily 10-6, Sunday 10-5. LUV Homes, (1 mile from Turnpike), 1049 Washington St., Rt. 202, Auburn, ME.

PRETTIEST HOUSE YOU'VE EVER SEEN, and the beauty is more than skin deep 'cause it's built by Fleetwood and they warranty it to be good for up to 5 years! 68'x28' \$54,995. There was nothing like this at the Home Show (207) 786-4016, Daily 10-6, Sunday 10-5. LUV Homes, (1 mile from Turnpike), 1049 Washington St., Rt. 202, Auburn, ME.

PARK AVENUE - Cozy, bright studio. Sundek, \$340/mo., includes all. Quiet, N/S. 767-2844 or 780-4642.

apts/rent

SO. PORTLAND - Cozy, 2BRD. Parking, on busline. Looking for responsible person. Rent negotiable. 761-4578.

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WESTBROOK - 1BRD, 1st floor, private entrance, parking, \$350/mo., all utility. Heat & HW included. Tom 761-0832.

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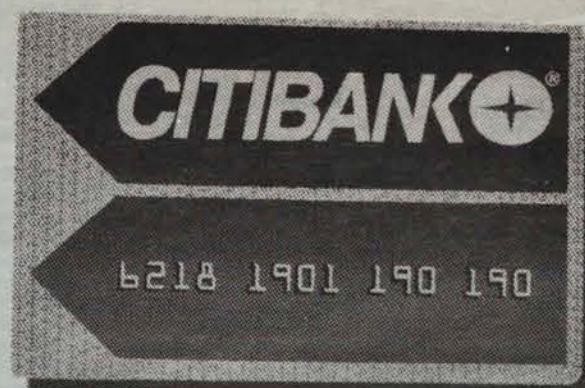
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